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CORINTH

VOL·IV PART II

TERRACOTTA LAMPS

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CORINTH

VOLUME IV, PART II

TERRACOTTA LAMPS

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CONDUCTED BY
THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

VOLUME IV, PART II

TERRACOTTA LAMPS

BY
OSCAR BRONEER

PUBLISHED FOR
THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

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THIS publication of the results of the excavations carried on at Corinth by the American School of Classical Studies at Athens is in charge of the Publication Committee of the School. The general editor is Professor Harold North Fowler. Opinions expressed are those of the individual contributors.

PAUL V. C. BAUR
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Publication Committee.

JAN 14 '59

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PREFACE

The Lamps published in this volume were discovered in the excavations at Corinth from the beginning of the work in 1896 until and including the year 1928. The lamps resulting from the fruitful campaign of 1929 could, unfortunately, not be included, because part of the book was already in print when they were discovered.

Since the greater part of ancient Corinth is still untouched by the spade, any publication of the archaeological finds will perforce partake of the nature of a preliminary report. Particularly is that true of a subject which hitherto has received so little attention from archaeologists as the lamps.

The grouping into thirty-seven types will doubtless appear to some as an arbitrary arrangement, but until a general *Corpus* of Ancient Lamps has been compiled, it is difficult to see how a more permanent classification could be made. I am well aware of the fact that each new campaign may result in the discovery of new types which will necessitate a different arrangement in a future publication. Yet, since very little published material exists for the study of ancient lamps—and this is particularly true of lamps from Greek sites—it seemed necessary, not merely to give a general description of the lamps from Corinth, but to attempt a typological study of the material at hand. Some of the conclusions reached with regard to the exact date and manufacture of certain types must therefore remain tentative.

The chief authors whose works have been consulted in my study of the lamps are listed in the Bibliography at the end of the volume. Among them one name stands out preeminently, that of Siegfried Loeschcke, whose monumental work, *Lampen aus Vindonissa,* has pointed the way to a proper study and classification of ancient lamps. Although his book covers a period of only about eighty years, the thoroughness of his work and the systematic handling of his material make it a model for similar publications. How much I have made use of this work for my study of the early Roman lamps will appear from the frequent references to it in the discussion of types XXI to XXVI.

The manufacture and use of ancient lamps, which are not discussed in the present publication except incidentally, have been thoroughly treated by several authors, chief of whom are: Toutain, in the *Dictionnaire des Antiquités* of Daremberg and Saglio; Walters, in the Introduction to the *Catalogue of Lamps in the British Museum;* Hug, in Pauly-Wissowa, *Real-Encyclopädie der Classischen Altertums-wissenschaft*, XIII, 2, *s. v. lucerna;* and other writers to whom reference is made in the following pages. In these works will also be found the important references to lamps in ancient authors.

I wish to acknowledge my great indebtedness to the members of the Publishing Committee, and to Professor Harold North Fowler in particular, for reading the whole book both in manuscript form and in page proof and for making many valuable corrections; to Dr. Theodore Leslie Shear, for permission to publish the lamps from the excavations conducted by him in Corinth during the years 1925 to 1928; and to the Chairman of the Managing Committee, Professor Edward Capps, and to the Director of the American School of Classical Studies in Athens, Dr. Rhys Carpenter, for offering me every facility for the completion of the work. A considerable part of the labor of arranging the material for the Catalogue and the indices, as well as most of the proof reading, has been done by Mrs. Broneer.

The drawings reproduced in the text and on PLATES XXX to XXXIII were made by Miss Dorothy Cox and Mr. Youry de Fomine, and one, that for figure 144, by Miss Mary Wyckoff; the photographs are by Messrs. A. Petritsi and Walter Hege. To these is due in a large measure the credit for the quality of the illustrations.

I greatly appreciate the courtesy extended by the authorities of the Museums of Europe in allowing me to study the lamps in their collections and in procuring photographs. The Director of the National Museum in Athens, Dr. P. Kastriotes, has further permitted me to reproduce several photographs of lamps in the Museum. Four of the figures are from lamps belonging to the private collection of Dr. Herbert Wollmann, who has kindly sent me the photographs and granted me permission to publish them. Dr. Alfred Brueckner and Dr. Karl Kübler have permitted me to study the unpublished finds from the excavations in the Ceramicus in Athens and have furnished me with the photograph for figure 32. My indebtedness to them for much information about some Athenian lampmakers of the late Roman period is expressed in a note on page 104.

American School of Classical Studies
Athens, Greece
May 1, 1930

OSCAR BRONEER

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INTRODUCTION

ABBREVIATIONS.

Courby: F. Courby, *Les Vases Grecs à Reliefs.*

Fremersdorf: Fritz Fremersdorf, *Römische Bildlampen.*

Loeschcke: Siegfried Loeschcke, *Lampen aus Vindonissa.*

Waldhauer: Oskar Waldhauer, *Die antiken Tonlampen der Kaiserlichen Ermitage.*

Walters: H. B. Walters, *Catalogue of the Greek and Roman Lamps in the British Museum.*

Fink: J. Fink, *Formen und Stempel Römischer Tonlampen,* in Sitzungsberichte der Königlich Bayerischen Akademie der Wissenschaften, Philosophisch-philologische Classe, 1900, pp. 685-703.

A.J.A.: American Journal of Archaeology.

Annali d. Inst.: Annali dell'Instituto di Correspondenza Archeologica.

Ἀϱχ. Δελτ.: Ἀϱχαιολογικὸν Δελτίον.

Ἀϱχ. Ἐφ.: Ἀϱχαιολογικὴ Ἐφημεϱίς.

Art and Arch.: Art and Archaeology.

Ath. Mitt.: Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung.

B.C.H.: Bulletin de Correspondance Hellénique.

Bull. Arch. Dalm.: Bulletino di Archeologia e Storia Dalmata.

C.I.G.: Corpus inscriptionum graecarum.

C.I.L.: Corpus inscriptionum latinarum.

I.G.: Inscriptiones graecae.

Jb. Arch. I.: Jahrbuch des Deutschen Archäologischen Instituts.

J.H.S.: Journal of Hellenic Studies.

Mon. Piot.: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc., Fondation Piot.

Not. Scav.: Notizie degli Scavi di Antichitá.

Πϱακτικά: Πϱακτικὰ τῆς ἐν Ἀθήναις Ἀϱχαιολογικῆς Ἑταιϱίας.

R. Arch.: Revue Archéologique.

Rev. Tun.: Revue Tunisienne.

Röm. Mitt.: Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung.

Röm. Quart.: Römische Quartalschrift für Christliche Altertumskunde und für Kirchengeschichte.

ALTHOUGH the ancient lamps were early studied and published by students of antiquity,[1] it is only within recent years that they have received the attention they deserve. Considered by themselves from an artistic point of view only certain types are important and those are for the most part of comparatively late date. For this reason the earlier lamps have been hitherto so neglected that as yet no satisfactory typological and chronological study exists of the pre-Roman lamps. The Roman lamps have been more justly treated. In fact all the more important works on ancient lamps, apart from the museum catalogues, deal almost exclusively with lamps of the Roman period. Fortunately the attitude is changing, and the archaeologists of today are realizing that all the archaeological material at our disposal must be made to give up its secrets if we are to have a proper understanding of life among the ancients. The importance of the lamps in this respect is manifold.

The Roman and some of the Hellenistic lamps are particularly interesting because of the light they throw on contemporary works of art, questions of mythology and religion, forms of amusements, domestic and social life among the ancients, and the like. The Greek lamps, being for the most part undecorated, are in this respect of less interest.

Of greater importance is the relation of the ancient lamps to questions of commerce and industry. The importation of certain types of lamp and their influence on local industries will be pointed out in the discussion of each separate type. From this point of view the lamps from Corinth are more important than those from other sites because of the geographical position of the city. Extensive trade relations with both the East and the West, referred to by several ancient writers,[2] existed throughout antiquity, and the introduction of new types of lamps is in most cases due to importation. If the numerous collections of lamps from all the ancient sites were available for study they would offer material for an important chapter on ancient commerce. In some cases it is comparatively easy to trace the origin of new types, but often this cannot be done, chiefly because the lamps from most sites have either not been published at all or not satisfactorily published.

---

[1] The monumental works of Licetus and Santi Bartoli et Bellori both appeared in the seventeenth century. See Bibliography.

[2] Cf. Horace, *Odes*, I, 7, 2, and Strabo, vii, C 378, etc.

To the excavator a knowledge of ancient lamps is essential as a means of dating other objects. Lampsherds are found in almost every stratum of a classical excavation. The lamps were in common use in every home, hence were broken and thrown away at all times; and, unlike articles made of metal, each lamp can have been used only for a comparatively short period. For this reason the lamps are often more trustworthy as material for dating than more valuable objects. The coins are, of course, the most accurate means of dating, but coins are not found in every place, nor are they always well enough preserved to be identified. The only other class of objects found as commonly as the lamps is the coarse household pottery, but this is not sufficiently known or varied to be of use for dating. The lamps, being a particular kind of household pottery in common use during the entire classical period, can be more conveniently studied than, for example, the common kitchen ware. The several types of lamps are sufficiently differentiated so that in most cases even small fragments can be identified with certainty, whereas the coarse pottery was so much alike at all periods that its chronology would be exceedingly difficult to establish.

From a technical point of view the lamps are no less important. The method of production, which varied greatly in the different periods and often determined the type of lamps produced, coincides with the method employed in the manufacture of other pottery, and thus the one throws light on the other. Moreover, by a careful study of the development of the different types and the technical skill that went into the creation of each type, it is possible to arrive at an understanding of the evolution and decline of the ancient arts and crafts in general. It is only by tracing the history of a particular kind of common commodity, such as the lamps, throughout the entire ancient era, that we can appreciate how craftsmanship differed from one period to another. The use of the lamps and, in the main, the general features remained the same throughout the whole classical period, from the sixth century before to the fifth century after the birth of Christ, but the degree of usefulness and practicability as well as artistic decoration varied greatly from time to time. Nothing can give us a better view of the decline of artistic activity in Greece in the third century A. D. and its almost total cessation in the fourth, than a comparison of the lamps of these two centuries with those of the one preceding.

The earliest lamps included in this publication date from about 600 B. C., and the latest probably belong to the twelfth or thirteenth century A. D. During these many centuries numerous changes in shape and decoration were made, and on the basis of these changes the lamps have been divided into thirty-seven types, which for the sake of convenience have been grouped in four large classes: Greek, Hellenistic, Roman and Early Christian, and Byzantine.

Long before the classical period certain types were in use which do not greatly differ in shape from those of later times. Clay lamps of a simple form were made as early as the neolithic era[1], and in Early and Middle Minoan times a much more developed type of lamp was common in Crete.[2] In the Mycenaean age clay lamps were rare and large stone lamps with flat top and two or four wicks were used. During the geometric period lamps were apparently unknown,[3] then about the end of the seventh century they came into use again and continued in use all through ancient times. Whether or not these early Greek lamps had any connection with those of the bronze age is difficult to tell. Pfuhl[4] argues for the Egyptian origin of the Minoan lamps, and according to him the lamps were reintroduced into Greece with the oriental influence in the seventh century.

One early form of lamps, found at several Greek sites[5], has an unbridged nozzle, as have most of the Minoan clay lamps. Though this undoubtedly belongs to an earlier development than the lamps with bridged nozzle, it by no means follows that the unbridged type went out of use as soon as the later form had developed. This is evident from certain lamps in the Acropolis Museum in Athens on which the nozzle is unbridged, although the well developed rim and black glaze show that they do not belong to the earliest phase of Greek lamps. The earliest lamps from Corinth have a bridged nozzle, but the straight sides without rim and the fact that they are made by hand are sufficient proof of their early date.

According to a theory, advanced by Ure and Burrows[6] and adopted by Pfuhl,[7] the earliest kind of Corinthian lamps is the cothon, a common type of Corinthian vessel, with overhanging rim and no nozzle. There is, however, no real evidence to show that the cothons were used as lamps, and even if they were, they can have had no influence on the development of the early Greek lamps. As we shall see under the discussion of the separate types, this development can be traced step by step from the simple flat lamps made by hand to the common forms of Greek lamps of the fifth and fourth centuries. At the time when this development began, about the end of the seventh and the beginning of the sixth century, the cothons were already in common use, and there are no lamps of this early period which could form the transition between the two kinds of vessels.[1] The type of lamps which shows the greatest resemblance to the cothons belongs to a date when the latter were no longer in common use.

---

[1] See Soteriades, *'Αϱχ. 'Εφ.* 1908, p. 81, fig. 10.

[2] See Xanthoudides, *'Αϱχ. 'Εφ.* 1906, p. 149, pl. 10; and *Vaulted Tombs of Mesará*, plates XXXI and XXXVII; Hogarth, *B. S. A.*, VII, p. 128, fig. 41; Pernier, *Mon. Ant.*, XIV, 1904, p. 482, fig. 88; Bosanquet, *B. S. A.*, VIII, p. 285, fig. 4.

[3] In Homer the word lamp appears only once, and there it is Athena who carries a χϱύσεον λύχνον (*Od.* xix, 1, 34). The Homeric home was illuminated by torches.

[4] *Jb. Arch. I.*, XXVII, 1912, pp. 52 ff.

[5] See Furtwaengler, *Aegina*, p. 468, fig. 1, pl. 139, 9; Deonna, *B. C. H.*, XXXII, 1908, p. 139, fig. 1; Ure and Burrows, *J. H. S.* XXXI, 1911, p. 93, fig. 18.

[6] *J. H. S.*, XXXI, 1911, pp. 72 ff.

[7] *L. c.*

The Greek lamps, with the exception of a few early examples, were formed on the wheel. Their characteristic feature, as compared with the lamps of the subsequent periods, is the open top. In order to prevent spilling when the lamp was carried, a flat rim was added which gradually became wider and closed in on the top. At the same time the body was made narrower and deeper, with the result that the top finally became closed by the rim, except for a small hole in the centre through which the oil was poured. Parallel to the closing of the top other parts of the lamp also developed: the nozzle became longer and the wick-hole smaller, a horizontal handle was added on most types, and a raised base became the rule about the end of the sixth century. At that time all the essential features of the Greek lamps had been formed, and the only important difference between these early lamps and those of the fourth century B. C. is the increase in depth and the closing of the top of the latter.

The Hellenistic lamps fall into two groups, wheel-made and moulded. The former developed directly from the Greek lamps, so that there is really no break between the two periods. A new feature which developed about the beginning of the Hellenistic age is the small knob on the left side of the lamp. The purpose of this knob has been explained by Dressel in his publication of the lamps from the Esquiline Cemetery in Rome[2] on the theory that the wick needle when not in use was kept in the small hole through the knob. If this is the correct explanation, the original purpose of the knob was soon forgotten, since in most cases there is no hole at all or a mere depression on the top. On certain lamps without handle (Type IX) the shape of the knob suggests that it was used as a support for the index finger when the lamp was lifted. It continued, however, to be added on lamps both with and without a handle, and on the former it cannot have served any practical purpose at all. From the wheel-made lamps it was introduced on the early moulded lamps, where it became an element of decoration.

---

[1] The example cited by Ure and Burrows, No. 161 in Walters' Catalogue, is more probably a lamp-filler than a lamp.

[2] *Annali d. Inst.* LII, 1880, p. 267.

The shape of the handle on the Hellenistic lamps also differs from that on the Greek types. On the fourth century lamps (Type VII) the handle is usually omitted altogether, and on the preceding types it is regularly placed horizontally or nearly so. A vertical handle is found on rare examples of early Greek lamps, and on the Hellenistic and later lamps it is the only kind in use. Lamps without handle, however, also continued to be made throughout the Hellenistic and Roman periods. The high base, invariably found on lamps of the fifth and fourth centuries, is less common on the later types.

Although lamps continued to be made on the wheel until the end of the first century A. D.[1], as early as 200 B. C. the first moulded lamps came into use. At first the shape remained unchanged (see under Types IX and XI), but soon new elements of decoration were added, for which the new technique was especially adapted. In rare instances moulded figures were applied on the wheel-made lamps (cf. No. 148), but the old technique did not readily lend itself to this kind of decoration, since each figure had to be made and added separately. With the new method of production the decorations were made once on the matrix from which the moulds were formed, and after the moulds were ready it was no more difficult to produce a lamp with reliefs than a plain one.

The new technique seems to have originated in the East, but before long it was in vogue in every part of the Greco-Roman world. Intimate commercial relations between Rome and Greece were established as early as the third century B. C.[2], but at that time Rome was the receiver and not the distributor of the transported goods. In the time of Augustus the rôles were changed. An unprecedented industrial activity came to life in the capital of the empire as well as in some of the dependent Italian cities, and from that time the manufactured goods used in Greece came chiefly from Italy. In the distribution of these imported goods Corinth played the leading rôle.

At the time when the industrial centre of the world was transferred from the Aegean to the Tiber, a new kind of lamp developed which soon crowded out the existing types. This was the Roman relief lamp. The question how this came to assume its shape and from what earlier types it developed has never been adequately discussed. That it originated from the moulded Hellenistic lamps has often been pointed out, but the great difference between the two calls for some further explanation.

---

[1] See *A. J. A.*, XXXI, 1927, p. 337.

[2] Cf. Ferguson, *Hellenistic Athens*, p. 264.

As a general rule the term Roman is applied to antiquities found within the confines of the empire and dating from the first century B.C. and later, but it is not always clear whether this term is meant to describe or to date the object. It is true that because of the extensive exportation from Rome to every part of the empire the Roman arts and crafts left their imprint on nearly every kind of commodity that was manufactured in Greece during the Roman period, but it is equally true that those articles which made Roman manufacture famous were produced chiefly by craftsmen from the East who merely modified and perfected existing models. Thus we can show an unbroken line of development between the Hellenistic types of lamps and the Roman relief lamps; in fact, almost every feature of the latter can be traced back to Hellenistic prototypes. Since the types of Roman lamps with which we are here concerned were made in moulds, it is the moulded Hellenistic types (XVIII and XIX) which are most important in this connection.

To begin with the handle, exactly the same shape appears on the early Roman lamps as on the Ephesus lamps, a vertical ribbed band-handle added separately after the moulding of the lamp.[1] It is true that the finest relief lamps, such as type XXII, are usually without handles, but these are certainly later than lamps like Walters' No. 522, with blunt nozzle and ribbed band-handle. In the post-Augustan types (XXIII-XXVI), whenever the handle is present, it is usually made in the mould. This kind of handle, too, is found on one lamp of type XIX from Corinth (No. 324), though that is probably rather an isolated case than a step in the regular line of development. The ornamental attachment above the handle, which is the characteristic feature of type XXI (Loeschcke's Type III), appears commonly on Hellenistic bronze lamps,[2] and from them it was copied on clay lamps, both wheel-made (cf. Fig. 6, 1) and moulded (cf. Fig. 6, 2).[3] On this type we often find two ear-like projections on the sides and the same appear on certain Roman lamps without handles.[4] These are also found on unmistakable Hellenistic lamps such as our No. 325, and the lamp shown in figure 6, 2, the latter of which is a good example for showing the transition from the Hellenistic to the Roman lamps.

The nozzles on early Roman lamps are of three main shapes: triangular, rounded, and blunt or straight ended. The first of these is the common shape on types XVIII and XIX of Hellenistic times, both of which continued in use well into the Augustan period, when the relief lamps with triangular nozzle developed. The rounded nozzle of type XIX appears with slight modification on lamps such as type XXI (Loeschcke's Type III), which is one of the earliest kinds of Roman relief lamps, and from this developed the shapes of nozzle found on types XXIII and XXIV (Loeschcke's IV and V). The blunt or straight ended nozzle is not found on any relief lamps from Corinth, but elsewhere it is a common shape.[1] It was probably taken over from the wheel-made lamps, such as types XVI and XVII, but appears also, though rarely, on moulded types.

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[1] For the different methods of making the handle see Fremersdorf, pp. 65 ff.

[2] Cf. Loeschcke, fig. 44, p. 472.

[3] Cf. Waldhauer, pl. IV, 51, 52.

[4] Cf. Walters, Nos. 508-518.

One feature, which is found on most types of Roman lamps, has given rise to so much controversy that it seems desirable to discuss it here at some length. This is the small hole usually on the neck of the lamp but sometimes on the discus near the nozzle. This, too, as we shall see, belongs to an early tradition.

The fact that this small opening, whenever present, is nearly always near the nozzle suggests that it has something to do with the wick. Hence the simplest explanation seems to be that through it a needle was inserted for the regulation of the flame. This explanation was given by Kenner[2] and later adopted by Persson,[3] Delattre,[4] Fischbach,[5] Loeschcke,[6] Wollmann,[7] and Waldhauer.[8] Fink suggests, but only in order to reject, the possibility that the wick needle when not in use was kept in the small hole.[9] His explanation, which, so far as I know, has not been followed by anyone else, is that the hole was made by a wooden stick which was used for holding the top while the two halves of the lamp were joined by soft clay. Fischbach and Loeschcke offer as one suggestion among others that it served to receive the overflowing oil and bring it back to the wick. Finally, most writers on ancient lamps agree in calling it an air-hole. That view is given by Ravenstein[10] and later repeated by Dressel[11], Fischbach, Carton[12], Loeschcke, Wollmann, Fremersdorf, and Hug.[13] Cardaillac[14] denies the necessity of an air-hole for feeding the flame and explains the presence of the small hole as follows: *Ce petit trou me paraît plutôt avoir été destiné au dégagement des bulles d'air qui, s'échappant de l'huile surchauffée, se seraient sans cela accumulées à la partie la plus élevée de la cuvette intérieure et, en s'échappant brusquement, auraient troublé la régularité de la combustion.* Thus we see that the widest range of opinion obtains concerning the question.

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[1] Cf. Walters, Nos. 508-529; Waldhauer, Nos. 125-127.

[2] *Die Antiken Thonlampen des K. K. Münz- und Antiken-Cabinetes zu Wien*, Introduction, p. 15.

[3] *Nagra Studier i Romerska Lerlampor*, p. 6.

[4] *Les Lampes Antiques du Musée de Saint Louis de Carthage*, p. 10.

[5] *Lampen aus Poetovio.* I regret that I have not been able to consult this work. It is quoted by Fremersdorf, *Römische Bildlampen*, p. 34.

[6] P. 260.

[7] *Römische Tonlampen*, *Roma Aeterna*, IV Jahrg., 1924, p. 96.

[8] P. 10.

[9] *Sitzungsbericht d. Bayer. Akad. d. Wissensch. zu München*, *Philos.-Philol. Classe*, 1900, p. 687.

[10] *Cat. du Musée de Ravenstein*, vol. I, No. 353.

[11] *Annali d. Inst.* LII, 1880, p. 279.

[12] *Bull. Soc. de Geogr. et d'Arch. d'Oran*, XXXVI, 1916, fasc. CXLIV.

[13] Pauly-Wissowa, *Real-Encyclopädie der Classischen Altertumswissenschaft*, *XIII, p. 1571.*

[14] *Hist. de la Lampe Ant. en Afrique*, No. 290, in *Bull. Soc. de Géogr. et d'Arch. d'Oran*, X, 1890.

The theory advanced by Fink, inasmuch as it has not been adhered to by any later writer, can be dismissed without much discussion. As Persson has pointed out, holes of the same kind are found on bronze lamps,[1] and in some cases there are two similar holes on the same lamp. Similarly Cardaillac's explanation has made no appeal to later writers on lamps and can consequently be passed by without further comments.

In discussing the term 'air-hole' (*Luftloch*) it will be necessary to take up separately two theories which have given rise to this name. First of all it is supposed to afford an escape to the air in the lamp while the oil is being poured in. In order to give validity to this view it is necessary to postulate a wick which so completely fills the nozzle as to make it airtight. On the face of it that seems unlikely, but repeated experiments with ancient lamps has convinced me that such was the case. It is evident, however, that this theory can apply only to lamps on which there is no other outlet for the air. If, for example, the oil was poured directly into the filling-hole by means of a lamp-filler[2], the spout of the latter could not so fit the hole in the lamp as to allow no air to escape, and on lamps with two filling-holes[3] one would afford free escape to the air while the oil was being poured into the other. If, on the other hand, the oil was poured into the depressed top,[4] which on the factory lamps is surrounded by a high edge, the two filling-holes would be closed while the oil flowed into the *infundibulum*, but so would the air-hole if found within the raised edge. Hence this theory is applicable only to lamps on which the small hole is on the neck, which is most commonly the case on Roman relief lamps.

According to the other view, suggested by Fischbach and Loeschcke and adopted by Fremersdorf and others, the air-hole also served to supply air to the nozzle in order to produce a better flame. It is easy to see, however, that this theory is incompatible with the one we have just discussed. If the wick so completely filled the nozzle that no air could escape through it, how could any amount of air admitted into the neck of the lamp pass through the wick-hole so as to influence the flame? The wick could not stop up the nozzle below the wick-hole, since the latter in the case of Roman lamps is always narrower than any part of the neck. Practical experiments with the lamps have also shown that it makes no difference to the flame whether the small hole on the neck is open or closed.

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[1] It is not true, however, that the bronze lamps are 'generally' provided with the small hole, as Persson states. As in the case of the clay lamps it is confined to certain types and even within any particular type it is far from general. On the whole it is less common than on the terracotta lamps.

[2] For the shape of the lamp-fillers cf. Loeschcke, p. 466, fig. 42; and Walters, p. 219.

[3] That is almost invariably the case on factory lamps with masks on the discus. See Loeschcke, pl. XVIII.

[4] That must have been the method used with certain types which have a number of small holes on the top instead of one large filling-hole. See Deonna, *B.C.H.* XXXII, 1908, pl. I, fig. 4, and pl. II, fig. 4.

One of the other terms used to designate the same small opening is needle-hole,[1] and three possibilities have been suggested to justify the application of this term. Fink's suggestion that the needle might be kept in this hole when not in use has already been referred to. He was thinking, however, of a needle used only for poking up the wick and hence he was, no doubt, right in rejecting his own suggestion. Several lamps have been discovered with the needle still preserved, but in all these, so far as I know, it has been found in the filling-hole.[2]

According to another more widely accepted theory the wick was pushed forward with a needle inserted in the small hole in the neck of the lamp. Fremersdorf rejects this on the ground that the hole is not large enough for this purpose. He admits that the needle can be inserted in the hole of the factory lamps but that it would be impossible to move the wick forward or backward. But his statement, that we know well enough the instruments used for this purpose, is misleading. He refers to the illustrations in *Lampen aus Vindonissa,* page 455, but the implements shown there are bronze hooks which certainly were employed primarily for the suspension of lamps.[3] That the straight point was sometimes used for poking up the wick before the lamp was suspended is likely enough, but there is no reason for believing that any of these instruments were ever used in connection with terracotta lamps. Wollmann has shown that on some clay lamps the hole at the base of the nozzle was oblong and quite large enough for the wick to be regulated through it[4], and it is not unlikely that it was so used in exceptional cases. As a rule, however, the hole is too small for such a purpose, and it is more likely that a small needle was inserted in order to hold the wick. On most relief lamps, however, the hole is so small that it can only have served as an air-hole.

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[1] The German term is *Stocherloch* (Wollmann, *l. c.*) or *Steckloch* (Fremersdorf, p. 34).

[2] Among the lamps from Tunis in the Louvre there are three examples with iron needles in the filling-hole (No. 529, the others without numbers). In the Musée Borély there is one factory lamp (No. 1905), with a small piece of iron attached by rust to the handle, but I am inclined to believe that its presence is accidental. A relief lamp (No. 1.825) in the same museum has an iron point in the filling-hole.

[3] In Walters, pl. IV, 97, a similar hook with a straight point is attached directly to the lamp and cannot have been used for poking up the wick. Cf. Loeschcke, p. 324.

[4] *Op. cit.* p. 96, and pl. 6, fig. 3; also pl. 8, fig. 2.

These explanations are undoubtedly correct in regard to Roman lamps, but in order to account for the origin of the small hole we must go back to the earlier periods.

The earliest types of Greek lamps, which are very shallow and have no top and almost no rim, must have been very difficult to carry about when filled with oil, and this defect was soon observed by the ancient lampmakers. The first step taken toward a remedy was the addition of a broad flat rim which helped to keep the oil from spilling over the edge, and by a gradual widening of the rim and narrowing of the body the whole top was finally covered with the exception of a small hole in the centre. But the result of this development was that the top became convex and shapes like those of types X and XI were obtained. These, in turn, showed another defect which gave rise to further changes in shape. It was too difficult to pour the oil into these lamps, and when any of it was spilled on the outside it had no way

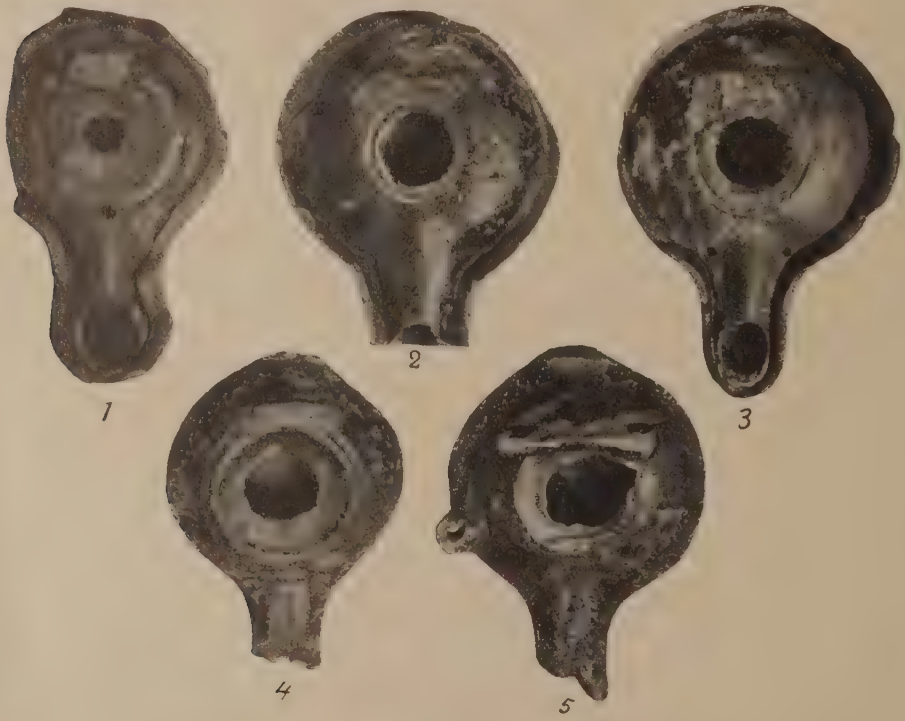

Figure 1. Five Lamps in the National Museum, Athens.

of flowing into the *infundibulum*[1]. In order to prevent this waste a high edge was added about the top. It was about this time, probably as early as the beginning of the second century B. C., that the new technique of making lamps in moulds came into vogue, and the raised edge is found both on wheel-made and moulded lamps. In figure 1, 4 and 5[2], is shown a type of wheel-made lamps common in Greece about this period (cf. our Type XIV), and in figure 1, 2 and 3, are shown two similar lamps also turned on the wheel but with a high edge round the top. A moulded type of lamp from about the same period is shown in figure 2, 1[3], and one of the same type with a high edge enclosing the entire lamp appears in figure 3, 1[4]. That this edge was an additional feature which had just begun to appear at this time is apparent from the small knob on the left side which is not only useless on a lamp of this kind but is actually in the way for the high edge. Plainly the lamps with this edge were made in the same moulds as those without the edge. Since practically no change had been made in the shape of the body, the surrounding edge would, to be sure, prevent the oil from flowing away, but it was necessary to provide some means

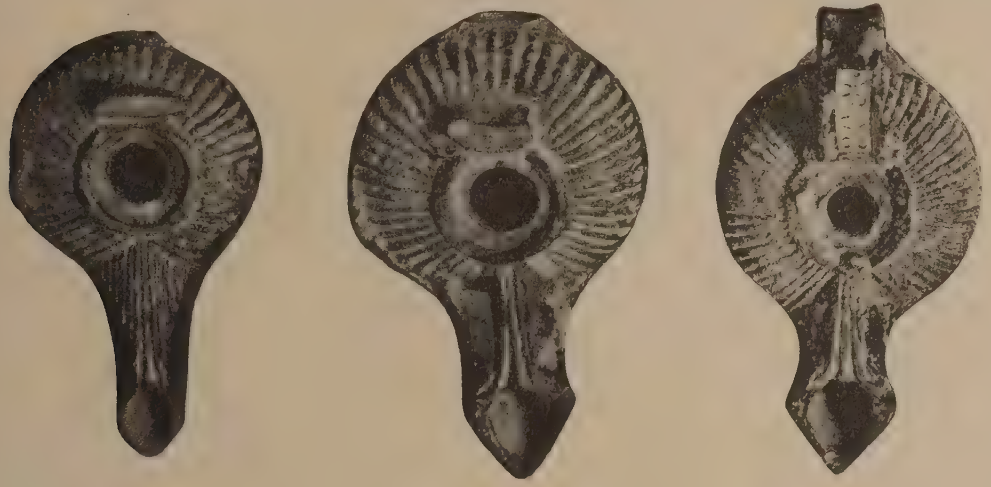
1 2 3

Figure 2. Three Lamps in the National Museum, Athens.

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[1] Though lamp-fillers with a narrow spout have been found, we are not to assume that they were always used, and if the oil had to be poured from a pitcher or bowl it would be very difficult to prevent spilling. The comparative rareness of lamp-fillers shows that they cannot have been found in every house.

[2] The lamps of figure 1 are all uncatalogued.

[3] Inventory No. 3251. On the reverse is incised IωNOC.

[4] Inventory No. 3145. Signature in raised letters on the reverse illegible.

by which it could flow into the lamp. Hence small holes were made near the raised edge as in figure 1, 2 and 3, and figure 3, 1-3. In some cases there are four small holes, more commonly only two, one on each side of the nozzle; and sometimes only a single hole (cf. Fig. 1, 1, and Fig. 4[1]).

These oil saving devices were very popular in the second century, and from that time the small holes became a common feature on Hellenistic lamps, both wheel-made and moulded. On the Ephesus type (XIX) the raised edge when present encloses as a rule only the top of the lamp. Between this edge and the central filling-hole there is usually a shallow depression, and in order to prevent the oil from collecting there three small holes, rarely one or two (cf. Nos. 355 and 345), were made round the centre. On some lamps of the same type, but without the raised edge, there is a low moulded ring round the top connected by a shallow channel with the wick-hole.[2] The purpose of this channel is easily made clear through practical experiments. While the lamp is burning the oil is attracted to the wick-hole through the action of the heat and keeps oozing out over the nozzle, unless there is a channel to lead it back into the filling-hole.

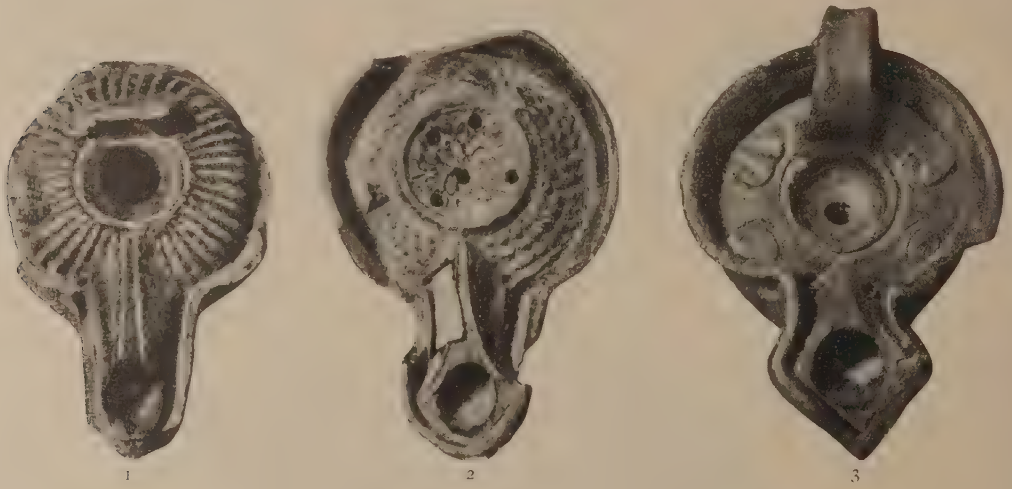
1 2 3

Figure 3. Three Lamps in the National Museum, Athens.

The channel developed about the same time as the raised edge, and both devices were introduced with the moulded technique and in some cases are found on the same lamp. An interesting specimen of this kind is No. 2771 (Fig. 5)[1] of the Wollmann collection in Rome. The broad channel on the neck is not connected with the filling-hole so that the oil could flow into it, hence a separate opening had to be made for this purpose. Besides this there is one hole on each side of the neck which provided an inlet for the oil that collected in the deep depression round the top. These cannot by any stretch of the imagination be anything but oil-holes. The fact that they are almost invariably found on lamps with the high edge but never on lamps without the edge, even though the shape of the lamp is exactly the same, shows that they are part of the improvement for the prevention of spilling oil. The third small hole in the channel was undoubtedly first made for the same purpose, but there was nothing to prevent it from taking on a different function later. It cannot have been intended as an air-hole, however; because the air could equally well escape through the two holes on the sides. Like the latter it is oblong in shape and large enough for a wick-needle to go through. If it was found convenient thus to hold the wick in place through this hole its original purpose would soon be forgotten. Figure 1, 1 shows a lamp with high edge and a single small hole on the neck. This is too high to be an oil-hole and it was most likely intended to hold the needle. It might be conceived of as an air-hole, but since it is never found on lamps of the same type without the high edge, this does not seem likely. The small holes on the sides are omitted in this example, but that is a rare exception in lamps of that kind.

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[1] No inventory number.

[2] Loeschcke explains the purpose of the tongue as well as of the channel on the earlier factory lamps by saying: *Das zu trockene Dochtende sollte durch Nachvornneigen der Lampe vom Spiegel aus über sie einige Tropfen Öl zugeführt erhalten* (p. 493). But by tilting the lamp forward the oil will reach the end of the wick faster through the nozzle.

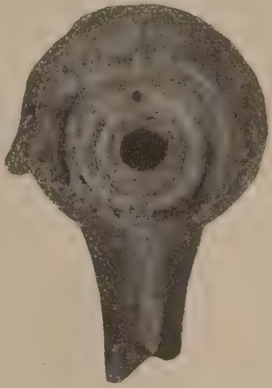
Figure 4. Lamp in the National Museum, Athens.

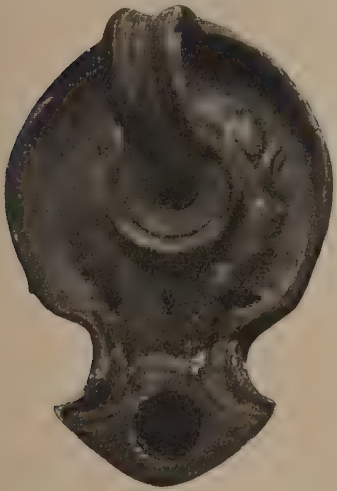
Figure 5. Lamp in the Wollmann Collection, Rome.

A similar development can be traced in one type of wheel-made lamps. This is the so-called Esquiline type,[2] which does not materially differ in shape from the common Greek lamps of the fourth century, except for the fact that the top is closed.

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[1] The nozzle is incorrectly restored.

[2] There are at least two distinct types among the lamps from the Esquiline Cemetery, but I am referring in particular to the type with straight sides and flat top. See Dressel, *Annali d. Inst.*, LII, 1880, pl. O, Nos. 3, 6, 7, 8, 9, 15; and pl. P, No. 4.

On some of these lamps the top slopes gently toward the filling-hole, in which case there is usually only one large hole in the centre.[1] Others have a convex top[2] or decorative rings about the central orifice[3] which prevented oil spilled on the top from flowing down through the filling-hole, and these are commonly provided with one or more small holes near the base of the nozzle. That these cannot be air-holes appears from the fact that they are generally lacking in other lamps of the same type which are so made that the oil could not collect on the top. Nor would there be any use in having two or three small holes if they served only to let out air. Figure 6, 1[4] shows a large lamp of a shape resembling the Esquiline type with two small oil-holes near the nozzle, and the lamp in figure 6, 2,[5] has three small oil-holes in the top and one in the neck. The latter clearly was meant to serve the same purpose as the other

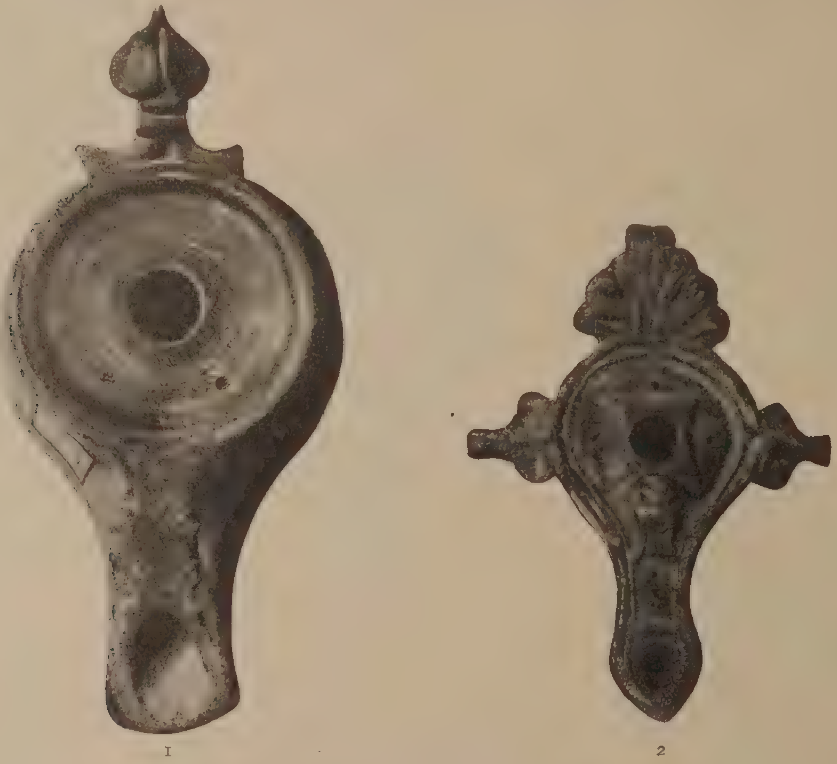

Figure 6. Two Lamps in the National Museum, Athens.

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[1] Cf. Dressel *op. cit.* pl. O, Nos. 6 and 15.

[2] *Ibid.* No. 7.

[3] *Ibid.* No. 3.

[4] Inventory No. 3235.

[5] Inventory No. 3152.

three, since the moulded mask is so placed that the oil could not flow from the nozzle to the top.

In view of these facts we need not hesitate to assign the origin of the small hole to the Hellenistic lamps, in which it was at first intended as an oil-hole. In the Roman lamps with concave discus there was no need of a raised edge, since no oil would be spilled on the sides, and with the disappearance of the high edge the small oil holes became unnecessary. But in some of the Hellenistic types in use at the time when the first relief lamps developed there was a single small hole near the nozzle, and this feature together with many others was taken over by the new type of lamps. At the same time both the wick-hole and the filling-hole became smaller than in the preceding types. When the oil was poured into the concave top the air imprisoned within the lamp had now no escape when the nozzle was stopped up by the wick, unless there was a special hole made for that purpose. It was soon observed that in the lamps with such a small hole there was no difficulty, in pouring the oil, and hence it became common in all the Roman lamps. It is an important fact for showing the development that in the earliest relief lamps the small hole is much less common than in the later lamps of the same types. Its size is also larger in the earlier lamps, which is another indication that it did not originate as an air-hole.

In the relief lamps there is never more than one of these small holes, but in the factory lamps there are often two, one in the neck and the other in the discus. These are as a rule larger than in the relief lamps and were doubtless intended also as needle-holes. The increased length of the nozzle made it desirable to anchor the wick through one of these holes, whereas the other served as outlet for the air.

The chief difference between the Hellenistic and the Roman lamps is the shape of the top and the moulded decoration. On the latter the top is concave and usually carries the chief *motif,* whereas the rim is little more than a moulded frame surrounding the relief. That at least is the case with early lamps of types XXI and XXII. On the typical Hellenistic lamps, on the other hand, the top is small and plain and the rim carries the decoration, which in most cases consists only of conventional patterns or simple floral designs. Such lamps could never become very decorative, because the space on the rim was too narrow for elaborate designs, and it was a great step forward when the form of the lamp was changed so as to leave the whole area of the top free for decoration.

When any radical change appears in the shape of the lamps, it can in almost every case be explained on the basis of usefulness, and the same is true here. That the shape of the Roman lamps was not invented in order to allow more space for decoration can be seen by some transitional specimens where we find the broad flat top carrying the same decoration as does the rim of the ordinary Hellenistic types. To this class belongs No. 368 from Corinth (PLATE VI) and one lamp in the National Museum in Athens shown in figure 7, 1[1]. The latter has on the discus an imbricated leaf pattern which is typical on lamps of type XVIII, as well as on the Hellenistic bowls. In figure 7, 2 and 3[1], are shown two other lamps, also from Athens, both with the same kind of leaf pattern. No. 2 has the usual watch shaped body with a rudimentary elongated knob on the left side and a rosette on the right. No. 3 has neither rosette nor knob but has a high edge round the entire lamp. No. 1 is a further development of the same kind of lamp, but here the high edge encloses the

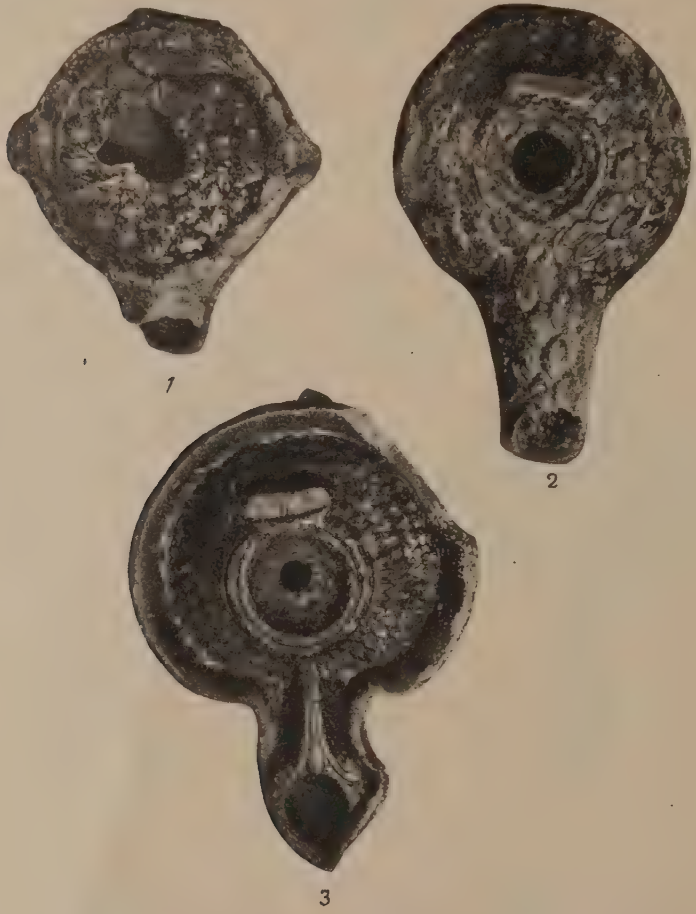

Figure 7. Three Lamps in the National Museum, Athens.

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[1] The lamps in figures 7, 8, and 9 are all uncatalogued.

top only, the knob is placed outside the edge and a similar knob takes the place of the rosette on the right side, while the broad flat top is decorated with the imbricated leaf pattern. The connection between the three is unmistakable and the result is the shape of an early Roman relief lamp.[1] It is essentially the same type of lamp as those of figure 8, 1 and 2, the former of which has a figure in relief.[2] This kind of development can also be traced in type XIX. Our No. 367 (PLATE VI) is a common

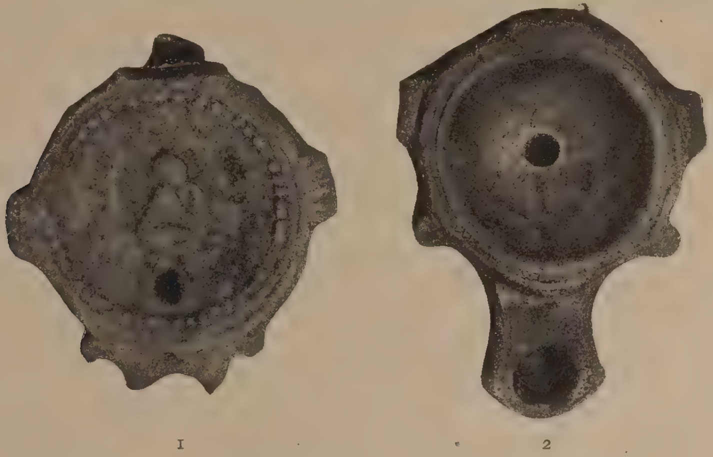

Figure 8. Two Lamps in the National Museum, Athens.

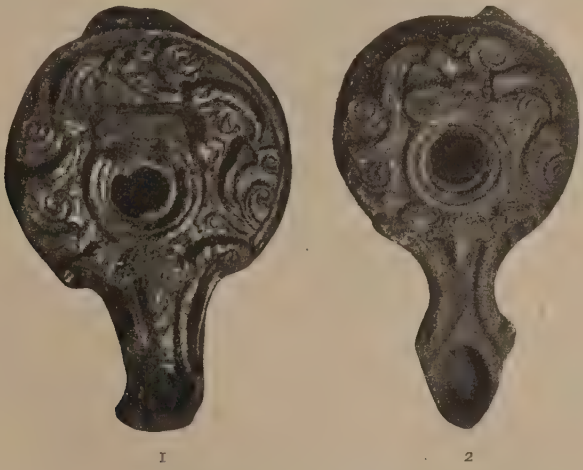

Figure 9. Two Lamps in the National Museum, Athens.

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[1] Cf. Walters, figures 95-99.

[2] An early relief lamp of a somewhat similar kind is shown in Derewitzky, Pavlowski and Stern, *Terracotten aus Odessa*, vol. I, pl. X, 5. This was discovered in Kertch and is probably, according to the authors, of local manufacture.

Ephesus lamp with the additional feature of a high edge, and No. 368 (Plate VI) has a similar but lower edge and a flat top decorated with a common rim pattern.

The last two show also the beginnings of another feature common on Roman lamps, the volutes. On No. 367 it is a spiral relief which forms a part of the neck decoration, but on No. 368 it is a fully developed shoulder volute such as is common on the relief lamps. Unfortunately the nozzle on the latter is not preserved, so that we can only guess at its form. Rudimentary double volutes appear on two lamps of type XVIII in the National Museum in Athens, which are shown in figure 9, 1 and 2. (Cf. also No. 310, Plate VI, from Corinth.) These do not differ greatly from the volutes on lamps of types XX and XXI.

Of even greater importance than any of the specimens mentioned above are two lamps in the National Museum in Athens, Nos. 3179 and 3155 (Fig. 10, 1 and 2.) The former is a common Hellenistic lamp of type XVIII, with the signature ΣΩΠΑΤΡΟΥ in raised letters on the reverse. The other has the shape of an early Roman relief lamp with narrow rim, flat band-handle and volutes at the base of the nozzle. The end of the nozzle is, unfortunately, missing so that one cannot tell for certain whether it was rounded or triangular. In the centre of the discus is a small medallion with a comic figure in relief, and surrounding the medallion is a row of stamped rosettes. On the reverse is incised the name ΣωΠΑΤΡΟΥ. Another lamp of type XVIII, from the Ceramicus, has the same name incised on the bottom. Although the signature is written differently, the three lamps were doubtless produced by the same manufacturer. The *omega* on the lamp in figure 10, 1 has the capital form, whereas the cursive form is used on that in figure 10, 2, but the difference is due to the method of writing. When the name was incised the more popular forms were used, as is shown by the signatures of the two lampmakers Ariston and Ion who both produced lamps of type XVIII. The signature of the former appears in raised letters made in the mould and always with capital forms of *omega* and *sigma,* whereas Ion signed his name with incised cursive letters.

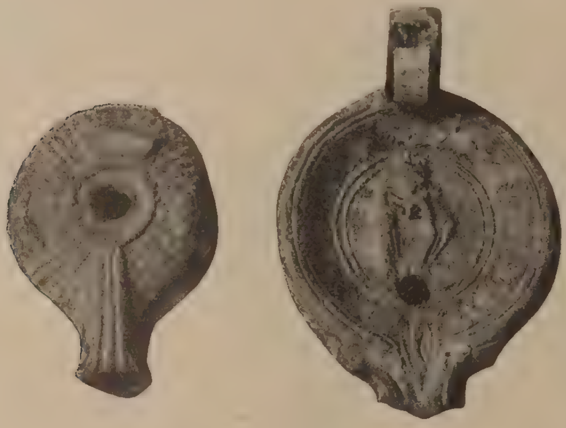

Figure 10. Two Lamps in the National Museum, Athens.

The development outlined above applies only to certain types of Roman lamps (Types XXI and XXII), whereas in the case of others (Types XXIV and XXV) the change was more gradual. The early examples of this kind are rare, and the connection is less clear than in the case of the former. There is, however, one kind of lamp (Type XX) which connects the lamps of type XXV with their Hellenistic prototypes. Its relation to the earlier types will be pointed out in the discussion of the type, and it is sufficient here to show its connection in the evolution of the Roman relief lamps. Its wide rim, small plain top, and rounded nozzle with volutes, recur in another class of transitional lamps of which a single small fragment (No. 458, PLATE XXV) has been found in Corinth. This is the kind of lamps which Loeschcke discusses under the caption, *Tonlämpchen hellenistischer Art,*[1] and explains as 'eine frühzeitige Abart des Typus V' (our Type XXIV). But the fragment from Corinth, which is certainly earlier than any of the lamps of type XXIV, shows both by clay and glaze that it belongs with the earliest lamps of type XXII, hence to the time of Augustus. It goes back directly to types XVIII and XIX and is to be explained as the Italian parallel to our type XX, i. e. a transitional variety between the Hellenistic and Roman lamps. The fact, pointed out by Loeschcke, that this variety was produced in the time of the empire does not invalidate this explanation, since the Hellenistic types continued in use well into the Augustan period and probably did not altogether cease to be made before the beginning of our era. This is shown by the fact that lamps of type XIX have been found in many places in the same strata as early Roman relief lamps (Types XXI-XXV), wheel-made lamps of type XVI, group 3, and imported Terra Sigillata.[2] The rim decoration on the two kinds of lamps is so similar that the connection is unmistakable. (Cf. Nos. 367, PLATE VI and 458, PLATE XXV).

From what has been said above it is plain that two distinct types of relief lamps developed about the same time: one with narrow rim and broad discus, the other with broad decorated rim and small plain discus. A third type, with decorative attachment above the handle and usually two nozzles, is related to the former but was strongly influenced by Hellenistic bronze lamps. To these two lines of development we can relate most of the common types of Roman relief lamps.

One characteristic feature of Roman lamps is the common use of human and animal figures for decoration, but this feature, too, originated on the Hellenistic lamps, although the rim afforded too little space for such *motifs.* Figures of this kind began to appear already on the wheel-made lamps (cf. No. 148, Fig. 22). On the Cnidus lamps (Type XIII) masks are common as rim decoration, and on type XIX masks and human heads are often found on the neck (cf. No. 335, Fig. 30, 12). That more ambitious designs were sometimes attempted on Hellenistic lamps we know from other collections,[1] although no such examples have been discovered in Corinth. Because of the convex top and the comparatively large filling-hole the figures were generally arranged in two separate groups or in a circle round the centre, and this arrangement is often found on early Roman relief lamps.[2]

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[1] Pp. 229 ff. and 335 ff. Cf. also Walters, Nos. 768-770.

[2] Cf. *A.J.A.*, XXXII, 1928, p. 451 and fig. 4, p. 452.

Most of the moulded Hellenistic Lamps have a flat base only slightly raised, which is the common form on the Roman lamps from about the middle of the first century A. D. or perhaps earlier. On the lamps from the first half of the same century the raised base-ring is more common and for that, too, we find parallels among the Ephesus lamps. On several examples the raised base is slightly concave in the middle so as to form a rudimentary base-ring, and on two lamps of this type (Nos. 324 and 325), both very late, a base-ring is clearly marked.

The transition from Hellenistic to Roman lamps which has been traced above took place during the first century B. C. Most of the lamps used for illustrating this development are from Greece and Asia Minor, which seems to indicate that the Roman relief lamps developed outside of Italy. This, however, is only partly true. At the time when Roman relief lamps first came into use the East and the West were so thoroughly amalgamated by commerce and travel that the commodities used in Italy and, the Greek world bore the same stamp. That stamp, before the time of Augustus, was Hellenistic throughout. The Greek lamps began to be imported into Italy at an early date and by the third century a local industry had developed producing wheel-made lamps of Greek shape but with certain local characteristics. Such are the lamps from the Esquiline Cemetery, a type closely related to the Greek lamps of the third century B. C., and some of them undoubtedly imported from Greece. These have generally a flat top surrounded by a raised edge. From lamps of this type developed the wheel-made lamps which continued to be made down to Roman times. In Italy wheel-made lamps resembling our type XVI were in use as late as the first century B. C. (See Fig. 11, 1 and 2, Nos. 1265 and 341 from the Wollmann Collection in Rome). From lamps of this type it is only a short step to the early Roman lamps with plain top such as are shown in figure 12, 1 and 2 (Wollmann's Nos. 2191 and 2155). The chief difference is the nozzle, which on the

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[1] Cf. Fremersdorf, p. 120, fig. 80; Walters, Nos. 302 and 483; *Harvard Excavations at Samaria*, vol. I, p. 320, fig. 192, I, 9a; etc.

[2] Cf. Walters, Nos. 562, 615, 616, 735, etc.

Roman lamps has volutes on the sides. In figure 13 (Wollmann's No. 2545)[1] there is a good illustration of an early form of volutes on a different kind of lamp from the same period (cf. our No. 310, PLATE VI). It also has the bluntly triangular nozzle, much like that in figure 12, 1, but the rim is wide and rounded and the top small. This lamp belongs to the second line of transition which resulted in lamps of type XXV. Hence we see that the change from the Hellenistic to the Roman lamps went on simultaneously in Italy and in the East, and out of the transitional types of this period developed the relief lamps of the first century A. D. These were exported from Rome to all parts of the empire and served as prototypes for the lamps made by the local industries which began to spring up in the colonies toward the end of the first century of our era.

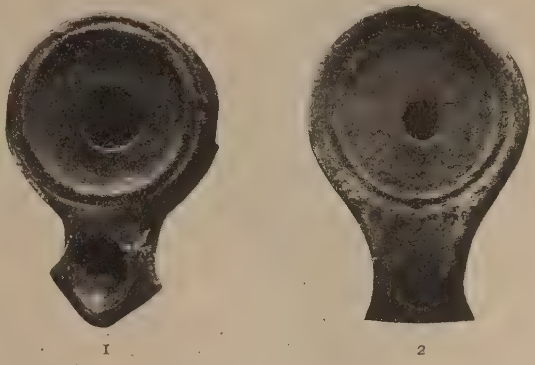

Figure 11. Two Lamps in the Wollmann Collection, Rome.

During the greater part of this century the imported Italian ceramics dominated the Greek market. The products of the Arretine factories were distributed to all the parts of the empire, and the Roman lamps were no less common. The local craftsmen continued to put out cheap goods for the home market, such as our type XVI, but this did not seriously affect the industry and trade of the empire, which was concentrated in the capital. This tremendous impetus which Roman industry received under Augustus and his immediate successors resulted not only in the wide distribution but also in the perfection of its products. The lamps of this period are unsurpassed in the gracefulness of their shapes and the artistic quality of their decorations.

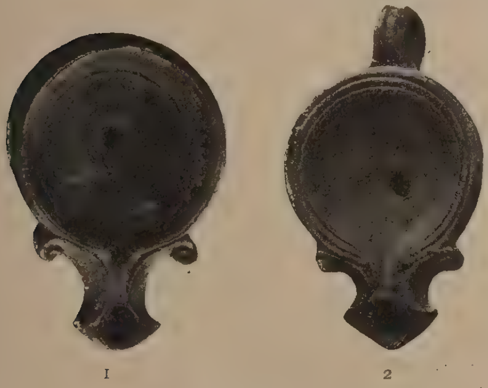

Figure 12. Two Lamps in the Wollmann Collection, Rome.

But this high perfection of the Italian products did not endure. The lamps from the last third of the first century often lack any kind of discus decoration, and the figures when found at all are carelessly modelled. It is chiefly in type XXV, the most common type of the late first century A. D., that we see evidence for the decline of the Italian lamp industry. Not a single preserved specimen of this type from Corinth has a decorated discus. This is probably an accident, and some of the small discus fragments with figures may well belong to this type, but the preference for the undecorated top is nevertheless important. Loeschcke[1] explains this 'offenkundiges Streben nach Schichtheit' on the basis of the 'klassistischer Geschmack' of the Claudian period. That this cannot be the reason is shown by the fact that the lamps of types XXII to XXIV from the Claudian period have more elaborate *motifs* than the earlier and later lamps of the same types; besides, type XXV was more common after the time of Claudius than during his reign. The broad decorated rim and small plain discus go back to the lamps of early Augustan times such as types XIX and XX rather than, as Loeschcke suggests, to the old Attic lamps without top. The lamps in question belong chiefly to the Flavian period, the art of which is marked by severe realism. Apart from the portrait sculpture, a kind of art favored by the realistic tendency, there was a decline of artistic activity in the last part of the first century, particularly during the reign of Domitian, and this is most noticeable in the household goods of that period. The exquisite Arretine ware was imported from Italy as late as the middle of the first century, but the pottery used in the Flavian period is a poor quality of imitation, mostly without figures. The plain, unbeautiful factory lamps were most popular at this period, and the relief lamps then in vogue were mostly undecorated lamps of type XXV. Types XXII and XXIV both continued in use, but they, too, were made either without discus reliefs or with very simple *motifs*.

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[1] Found in Rome but, according to Dr. Wollmann, of South Italian make. A somewhat similar lamp with rudimentary volutes, channel on the neck, and rim decoration was found at Priene. Cf. Wiegand and Schrader, *Priene*, p. 452, fig. 186.

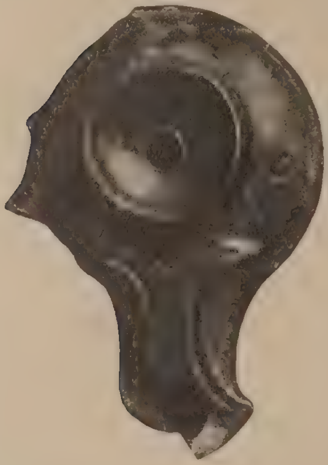
Figure 13. Lamp in the Wollmann Collection, Rome.

Such a preference for simple, artistically inferior articles, betrays a lack of taste for the beautiful, in other words, a general decline in art. This decline continued into the reign of Trajan and was followed by a revival under Hadrian, which lasted to the end of the second century.[2] The evidence from the lamps alone would not be sufficient to prove this decline toward the end of the first century and the revival in the second, but there are other indications of the same thing. A failure to recognize this fact has led to much confusion among students of Roman antiquities, who generally hold the view that the decline of Roman art began in the second century and continued until the fall of the empire. I take the liberty to quote a passage from Rostovtzeff's recent book, *The Social and Economic History of the Roman Empire.*[1] After discussing at some length the decentralization of industry in the second century A. D. he says: "At the same time as industrial activity was becoming decentralized, the goods produced were gradually simplified and standardized, whether they were produced in large factories or in small shops. The sense of beauty which had been dominant in the industry of the Hellenistic period, and still prevailed in the first century A.D., gradually died out in the second. No new forms were created, no new ornamental principles introduced." This is hardly doing justice to the art of the second century. What other period of Roman history can boast of such patrons of art as Hadrian and Herodes Atticus, whose activities fall within this period of supposed decadence? In the last chapter of his book, the same author refers in passing to "a temporary revival of creative forces[2]" but no mention is made of a decline in the first century.

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[1] P. 240.

[2] The correctness of this view has been confirmed to me by Dr. Rhys Carpenter, who holds the opinion that the sculpture of the second century is as a rule superior to that of the late first.

In speaking of the artistic inferiority of the lamps from the late first century it is important to bear in mind that this was not accompanied by a decline in technique The lamps are well made and would be just as serviceable as those of the preceding and subsequent periods. In this respect they show a striking contrast to the products of the third and fourth centuries in which the lack of technical skill is more apparent than the neglect of decoration. In fact the factory lamps have certain features which make them more practical than the more decorative lamps.

The rise and development of the factory lamps have been explained in various ways. According to Fremersdorf[3] the apparatus of the potters, including the forms for making the relief lamps, was destroyed during the turbulent times following the reign of Nero, and the plain factory lamps resulted from a hasty reëstablishment of the lamp industry. There is no doubt that the wars had a great deal to do with the change, but it is not likely that such a wholesale destruction of potters' shops took place as materially to influence the types of lamps. Besides it would have been easier to make forms from already existing lamps than to invent entirely new types. On the other hand, the devastating revolutions of the year 69, the ceaseless wars of Vespasian, and the distressing years of Domitian's reign, later followed by the expensive wars of Trajan, were not conducive to artistic development, and the lack of beauty which characterizes the goods of this period indicates how far reaching were the economic effects of the political unrest of the times. The plain lamps were in demand because they were cheap, and because of the great demand for cheap lamps large factories were established where they could be produced at a minimum cost. Plain lamps had always been made for and used by the poor people, but in times of peace and prosperity there was a greater demand for decorative lamps, and for this reason the plain lamps did not become popular during the first two thirds of the first century.

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[1] P. 166.

[2] P. 479.

[3] P. 125.

Beginning with the reign of Trajan a change took place in the industrial activities of the empire, particularly in the East. A local industry began to grow up in the colonies, the products of which vied with the Roman goods for the market. In Corinth a new kind of lamps (Type XXVII) developed, which soon became more popular than the imported lamps. It originated from a combination of the elements of the factory lamps and those of type XXV. From Corinth this type was exported to different parts of Greece and in many places became the prototype for other local varieties. Throughout the second century Athens imported most of its lamps from Corinth, and not until the end of the Antonine period did the Athenian potters supply their home market with lamps.

The undecorated lamp types of the first century strongly influenced the Corinthian industry in the beginning of its existence. At first type XXV was copied without change, but soon a more artistic type developed. During the revival of art under Hadrian and the Antonines a demand for more decorative lamps resulted in the perfection of type XXVII, whose artistic merit is unsurpassed even by that of the best lamps from the Augustan period.

Toward the end of the second century the Corinthian lamp industry began to deteriorate, and half a century later it could no longer supply the home market, much less export its goods to other cities. About that time the centre of production was moved from Corinth to Athens. The Athenian lampmakers began as early as the second century to produce lamps patterned after the Corinth type, and in the third century this industry grew to such an extent that its products began to be exported to other parts of Greece including Corinth. It would be interesting to know the causes underlying this trsanfer of the centre of manufacture from Corinth to Athens. The political history of Greece during this period is so imperfectly known that it is difficult to find an explanation. To judge from the comparatively small number of coins as well as lamps found in Corinth from the third century, it seems likely that the city at that period was much smaller than either before or after, but this may not be peculiar to Corinth alone. There was certainly a marked decrease in population in the third century throughout the Roman empire caused by the incessant wars and rebellions and the general poverty of all classes. Whatever was the cause of this change, the fact remains that just as Corinth had supplied Athens with lamps in the second century, the reverse took place in the late third and all through the fourth.

The decline of the Corinthian lamp industry followed a general decline of art, beginning with the third century, from which the ancient world never recovered. Throughout this century the deterioration of the old lamp types continued until they lost every trace of beauty. The fourth and fifth centuries mark the low ebb in European civilization,[1] and nowhere is that more evident than in the products of the common craftsmen. Not only had the lampmakers of this period ceased to create anything new either in shapes or in decoration, but they were no longer able even to imitate existing models. In early Byzantine times there was a marked improvement due to the rekindling of the imagination through the influence from the East. In the case of the lamps, however, the new impulse came to Greece *via* Italy and North Africa and did not greatly influence the native manufacture before the end of the fourth century.

The form of relief lamp which developed in the time of Augustus continued to be made with various modifications throughout the late Roman and early Christian era. In the fourth and fifth centuries lamps were again imported to Corinth from outside of Greece, most of which did not appreciably influence the shape of the lamps manufactured in Greece at that period. Most of the lamps used in Corinth continued to come from Athens. In Italy and North Africa a kind of lamp was then in vogue, which is generally known as the Christian type (our Type XXXI). This was imported to Greece in large numbers, and soon the Athenian lampmakers began to make lamps of the same shape.

The lamps from the fourth and fifth centuries are more numerous than from any other period either before or after. This is due to the large rôle which the lamps played in the church service of the early Christians. Type XXVIII alone, which belongs almost entirely to the fourth and fifth centuries, comprises more than one third of all the lamps from Corinth.

The development of the ancient lamps can be traced without a break from the seventh century B. C. to the second half of the sixth century A. D. Then the development stops, and for the next three hundred years lamps seem to have been almost unknown in Corinth. A few examples of unusual shape may belong to this period, but they differ from each other to such an extent that they cannot properly be called a type. Here again, as in the case of the third century, scarcity of coins from the excavations corresponds to that of the lamps. From the end of the third century until and including the reign of Justin II (565-578 A. D.) the coins are plentiful, and then for the following three hundred years they are very few.[1] The reason for the scarcity of finds from the end of the sixth to the tenth century cannot be explained until more of the site has been excavated. May it not be that Corinth suffered the same fate in the sixth century A. D. as in the middle of the nineteenth, when it was laid waste through an earthquake and the population left the site in ruins and fled to other quarters? Or did the terrible plague, which harrassed all Greece and Asia Minor in the time of Justinian[2], reduce the population of Corinth to such an extent that no remains exist from the subsequent period? The devastations caused by the inroads of the barbarians about the same period is another factor to be taken into account. Whatever the reason may have been the moulded lamps, which continued in a direct line of development from the second century B. C., went out of use in or about the sixth century A. D., and the type that follows has only the remotest relation to these.

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[1] Mrs. Mitchell, speaking of Roman art in the time of Constantine, makes the apt remark: «The mighty current of artistic production is reduced to a mere muddy rivulet.» *Hist. of Anc. Sculpture*, p. 693.

The lamps of medieval Greece, which for the sake of completeness have been included in this work, do not properly belong to a discussion of ancient lamps. With those of the early Christian era the final stage in the development and decline of the classical lamp has been reached. This development can best be traced in the illustrations on plates I-XXIV, where specimens from all the periods have been arranged in typological order. In the main this order is also chronological, but in certain cases, where the types overlap too far, such an arrangement would be too confusing. The deviations will appear from the discussion of the date of each type.

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[1] As in the case of the third century the evidence for these statements is based chiefly on finds from the last four years. Until the coins from Corinth have all been catalogued and studied this must remain a tentative conclusion.

[2] See Procopius, ii, 22-24.

CLASSIFICATION

GREEK LAMPS

TYPE I

Catalogue Nos. 1-43; PLATE I; Profiles 1-10, figure 14

In dealing with the earliest products of an industry one does not expect to find at once any fixed type of objects but rather a great number of related varieties, and this is particularly true of the ancient lamps. Before a type could be developed it had to be preceded by an experimental stage during which the separate features were formed and a number of different shapes were tried. This is in fact what we find in the earliest type of Greek lamps from Corinth. Strictly speaking it is not a distinct type in the same sense as the subsequent types, but rather a group of related lamps showing the first traces of certain features which later developed and became the characteristics of the various types that follow. For that reason it will be necessary to take up separately the different parts of the lamp and point out the variations which appear within the type.

The earliest variety is made in the shape of a shallow bowl with flat bottom, nearly vertical sides, and no rim at all (Profile 1). Gradually the sides became more rounded and a rim developed by flattening the edge of the sides. In profiles 2 and 3 there is only the slightest suggestion of a rim, which, however, shows clearly how it came into being. The perfectly open top was an obvious disadvantage when the lamp was carried about, because it allowed the oil to spill over the sides, and the curving sides and overhanging rim were intended to remedy this defect. Profile 4 shows a peculiar form of rim which is found only on three fragments of type I and does not reappear on any of the later types[1]. A more developed form is that shown in profile 5, the side of which is roughly vertical, the rim extending horizontally from

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[1] The same kind of rim but more developed is found on a great number of lamps in the Candia Museum, discovered by the former ephor of Crete, J. Hatsidakis, in a temple deposit at Gortyna. Cf. Steph. Xanthoudides, *Guide to the Candia Museum*, p. 34.

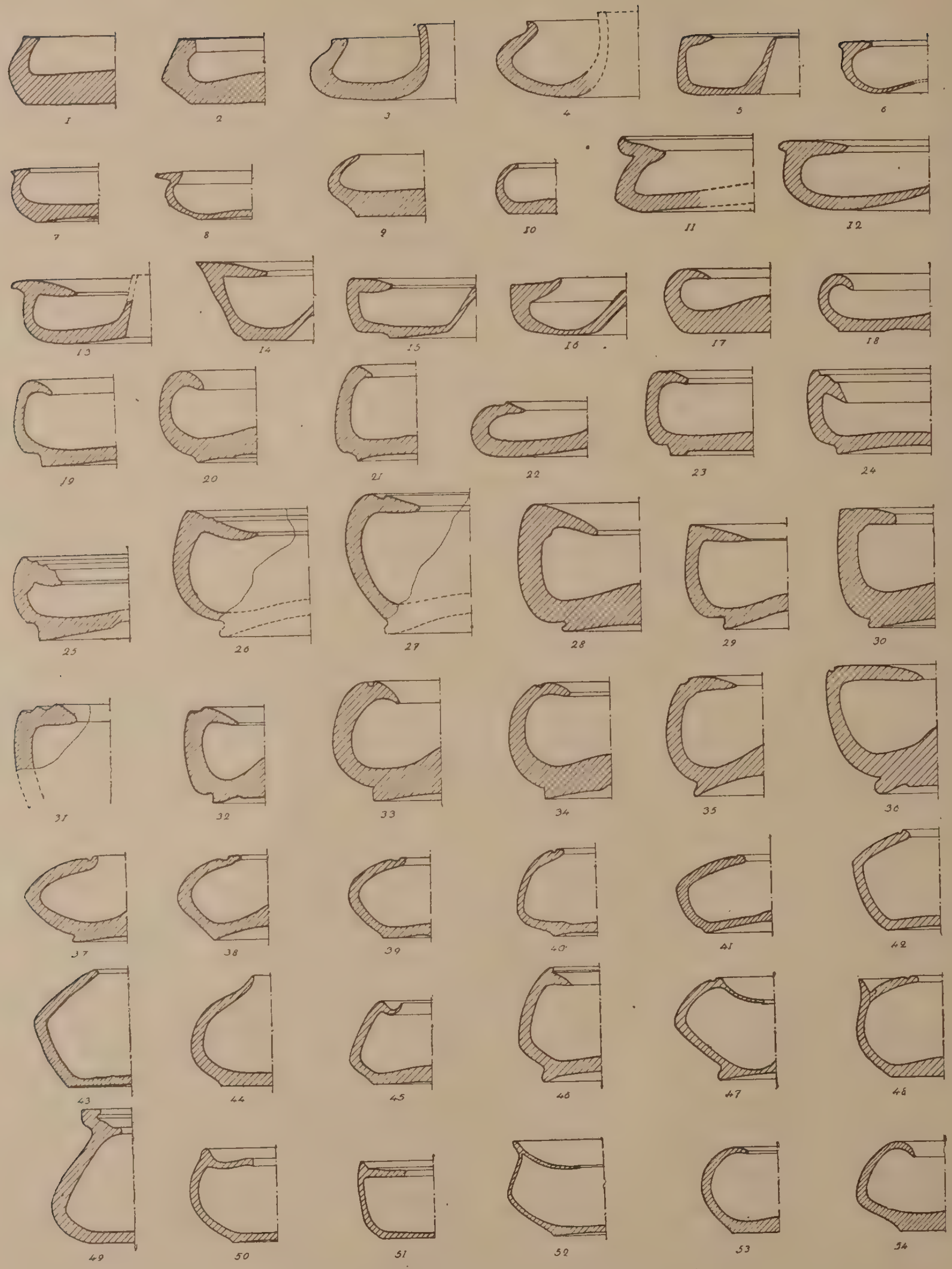
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Figure 14. Profiles of Wheel-made Lamps, Types I–XVII.

the side toward the centre so as to leave the top partly closed. More commonly the flat rim projects both toward the inside and the outside, as is shown in profiles 6-8. Finally, a number of lamps of type I (Profiles 9 and 10) have rounded sides of more or less uniform curve, with the upper edge bent over so as to close in on the top. In this variety there is no sharp line between the side of the lamp and the rim. From the last three varieties (Profiles 5-10) can be traced the form of rim of all the wheel-made lamps of the Greek and Hellenistic periods.

The nozzle on all the lamps of type I is a spoon-shaped projection from the side of the lamp always bridged over on top. In most cases the wick-hole comes close to the edge of the rim but does not encroach upon it. We shall find on later types that the nozzle becomes longer and the wick-hole farther removed from the rim.

The handle, though not a common feature, is of three different shapes. A very primitive form, not found on any other type, is that of No. 31, figure 15, and No. 15, Plate I, consisting of a flat knob projecting horizontally from the rim. The vertical loop-handle, common on lamps of the Hellenistic period, is found on a few lamps of type I (No. 17, Fig. 15). In one case it is made in the form of a flat broad band, another is ribbed. The third variety is the horizontal handle (Plate I, 35), which is the common form on lamps of the fifth and fourth centuries, but is thicker and more rounded than those on later types.

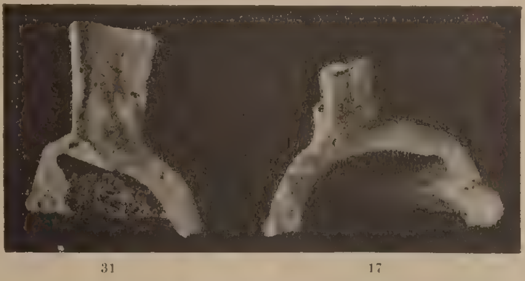

Figure 15.

On the earliest lamps of type I the bottom is perfectly flat (Profiles 1 and 2), but very early in the development of the type there appears a kind of lamps with an open socket in the middle (Profiles 3-5) apparently made to fit on a peg on which the lamp was fixed. This variety is found with any of the first four kinds of rim and continues to reappear on later types down to the Hellenistic period. One lamp of type I (No. 31) has a base-ring, another (No. 26) has four raised knobs or feet on the bottom, and a few examples have a slightly raised base. No. 41, which is probably very late, has a high stem-like base. A lamp of particular interest is No. 42 (Fig. 16), which consists of a series of small lamps attached to a flat base. Only parts of two lamps and about half of the base are preserved. The lamps themselves, originally probably three, are very small with a rim like that of profile 10, and with the wick-hole slightly removed from the rim. Both No. 42 and a single lamp of the same shape (No. 34) were found in the Athena Trench[1] in the same context as a great number of small votive cups which probably all came from the Sanctuary of Athena Chalinitis. The lamps are so small that they can hardly have been used for lighting a house, but the nozzle in some cases is black from burning, which shows that the lamps have been used. Most likely both the cups and these small lamps were brought to the temple and dedicated to the goddess.

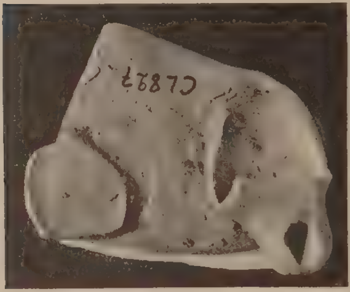

Figure 16.

The clay in all but two lamps of type I is of a pale yellow color, in some cases shifting to pale red. It is fine and well worked, contains almost no sand and gritty substance, and is absolutely free from mica. This is the typical clay of Corinth, which is familiar to all students of Greek pottery. The two exceptions, Nos. 7 and 8, are made of a coarse grayish brown clay, containing a great deal of sand and particles of mica. The same kind of clay appears in some of the later lamps but is not very common in Corinth. The difference between the two kinds is very striking, and seems to indicate that even as early as when type I was in use the importation of lamps had already begun.

Most lamps of type I are unpainted, the others are partly covered with a dark brown or black glaze, and some of the unpainted lamps have a thin wash of the same color as the clay. The glaze never covers the entire lamp. In the case of No. 36 only the nozzle is painted, of the others both the nozzle and the front half of the lamp have been dipped in paint (Cf. No. 29, Plate I). That this was the method used is shown by the fact that exactly the same part of the lamp is painted on the inside as on the outside. This partial painting was not made for decoration, for if that were the case the whole lamp would have been covered or some kind of designs would have been used. Some lamps of type II are painted only on the inside and the nozzle, i. e. on those parts which would be covered with oil or hidden through the flame. Had the glaze been intended for decoration it would have been applied on the rim and the sides where it would show. The explanation must be that the lampmakers, having discovered that the oil penetrated the soft clay near the nozzle because of the heat from the flame, dipped the front part of the lamp in paint in order to render the clay impervious and thus prevent the waste of oil. From this purely practical device originated the practice of painting the lamps for the sake of decoration, as we shall see in the next type.

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[1] This is the trench made southeast of the theatre where, according to the description by Pausanias, the Sanctuary of Athena Chalinitis was. For the first three campaigns in this region see T. L. Shear, *A. J. A.*, XXIX, 1925, pp. 381-397; XXXI, 1927, pp. 444-463; and XXXII, 1928, pp. 489, 490.

Both clay and glaze point to the fact that the lamps of type I, with the exception of Nos. 7 and 8, were manufactured in Corinth. The clay is similar to that used in other local pottery as well as in tiles of the Greek period, and the dull black glaze is common on the Corinthian pottery.

With regard to the date of type I it can be stated with certainty that it is the oldest of all the types from Corinth. The fact that the earliest specimens are hand-made is not sufficient proof of their early date[1], but it seems to indicate that lamps at this early period were not a common product of the Corinthian potters. They show none of the skill and technique that went into the making of the Corinthian pottery, which was famous in Greece about the time when these lamps were being made. Only four of the very earliest examples appear to be made by hand. Since these show, however, by the shape of the nozzle that they do not belong to the earliest phase of the development of lamps, the inference follows that they are imitations of earlier lamps made elsewhere and imported to Corinth. The two lamps of non-Corinthian clay, referred to above, are, in fact, very probably examples of such importation. With the possible exception of one or two small lamps, it is quite certain that type I is not later than the sixth century B. C. In the second half of that century glazed lamps of excellent workmanship were already in use; consequently, the plain unpainted lamps of type I must go back to a period before 550. Judging from their relation to lamps whose dates can be approximately fixed I am inclined to assign the majority of lamps of type I to the first half of the sixth century.

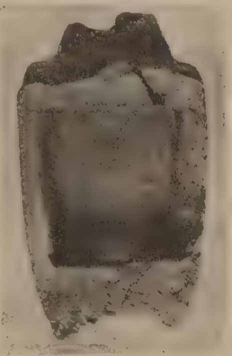
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Figure 17.

One lamp of peculiar shape (No. 43, Fig. 17) probably belongs to the same period as type I. It is made by hand, of Corinthian clay, without paint.

TYPE II

Catalogue Nos. 44 - 53; PLATE I; Profiles 11 - 13, figure 14

Among the later specimens of type I three varieties of rim predominate, and these in turn give rise to three separate types of lamps, two of which by further modification develop into later types. The most common of these is the flat rim with projecting outer edge (Profiles 6-8). This is essentially the rim which appears in type II in a more developed form. There are two distinct varieties of this type, differing in clay and glaze as well as in shape. The chief difference is that on the first variety the outer edge of the rim is slightly turned up so as to form a low flange (Profile 11), whereas the rim of the second variety is flat or convex on top (Profiles 12 and 13).

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[1] Small vessels of different shapes were often made by hand all through the Greek period, but no hand-made lamps except some of type I have been discovered in Corinth.

The nozzle in the first variety is roughly of the same shape as that of the preceding type, but in the second variety it is somewhat broader, and the wick-hole is partly within the outer circumference of the rim. One lamp of this type, No. 49, has two nozzles placed directly opposite each other. The body is very shallow and the bottom is invariably without a base, but is usually raised in the centre. No lamp of this type is preserved entire, but one fragment (No. 52, Profile 13) shows that it had an open socket in the centre like that of the preceding type.

In type II three distinct kinds of clay appear. One of these is rather coarse and micaceous and the color is reddish brown or pink. This clay, which is found in all but one fragment of the first variety, is very similar to that of the two imported fragments of the preceding type. Most fragments of the second variety are made of fine red clay containing no gritty matter or particles of mica. This is the typical clay of Attica, the quality of which is well known through Athenian pottery of the sixth and fifth centuries. A third kind of clay, found only in a few fragments of this type, is the pale yellow, sometimes greenish, clay of the Corinthian ware.

The partial glazing of certain lamps of the preceding type was made for a practical reason, but in type II we can follow its development toward a decorative purpose. In some lamps of the first variety, e. g. No. 44, only the inside and the nozzle are painted, and the outside sometimes has a slip of the same color as the clay. On some other fragments the paint covers also the inner edge of the rim (Plate I, 45), and on still others it is applied in narrow bands on the entire rim (Plate I, 47). In all the lamps of this variety the glaze is dull, usually of a dark brown color, but sometimes shifting from red to black. On the second variety we meet for the first time the glossy black glaze of the Attic pottery. The bottom and the sides are sometimes colored with *miltos* so as to give them a bright red color, but more often the natural color of the clay is allowed to show. Usually only the rim, the nozzle, and the inside bottom are glazed, in other words, those parts which are most readily visible. This shows that the glaze, though still serving the same practical purpose as before, has become an element of decoration, as is further indicated by certain fragments on which the rim is painted in bands of black and red (Plate I, 52). The red in some cases is produced by the use of *miltos*, more often by the color of the clay, which is highly polished and covered with a transparent glaze. The black bands are made by the application of lustreless paint, which was polished and covered with a coat of lustrous glaze.

All the lamps of type II are wheel-made, but the nozzle was made by hand and added separately. From what has been said above it is plain that most of these lamps are importations. The first variety was probably made in the same place as the imported lamps of type I,[1] the second variety is of Attic manufacture. This gives us an indication as to the date of type II. It is the earliest type of imported Attic lamps, but the lack of figured decoration makes it difficult to connect it definitely with any particular style of pottery. When the Attic ware was beginning to gain the market there was keen competition on the part of the Corinthian potters, whose products had hitherto been exported to almost every part of the Greek world. In some of the early tombs in Corinth and elsewhere we find the Corinthian vases and the Attic lecythi side by side, and one can see how the local potters tried by imitation of the shapes of imported vases to hold the trade which was slipping out of their hands. That they were playing a losing game should not have been difficult to realize. The Corinthian clay, though fine and free from impurities, is soft and mealy and will not take a high polish. The glaze, too, is inferior and because of the mealy surface of the clay it peels off easily. Numerous lecythi of local make have been discovered in sixth century graves in Corinth, plainly made in imitation of the Attic black figured lecythi, both kinds being often found in the same graves. The latter have retained their lustrous glaze and highly polished surface unimpaired, whereas the local imitations have lost practically every trace of decoration. The same is true of the lamps from Corinth throughout the Greek period down to the end of the fourth century B. C. The shapes of the imported and the home-made lamps are alike or very nearly so, but the difference in clay and glaze is apparent at first sight.

Since type II marks the beginning of the importation of Attic lamps to Corinth, it would seem natural to connect this with the exportation of Attic pottery in general, and this surely began before the middle of the sixth century. That this type cannot be later than the sixth century is shown definitely by the context in which it has been found. Several fragments were found in a well, together with numerous potsherds of Corinthian and Attic make. The latter are all black figured and of a kind that antedates the beginning of the fifth century. Besides, there is sufficient evidence, both from stratification and from the shape, to show that type II was made at least as early as type III, which can be definitely dated in the sixth century. The dating of these two types is of the utmost importance for the chronology of Greek lamps, because it will help to fix the date of some other types for which direct evidence is lacking. From the material at hand we can safely state that the second variety of type II belongs chiefly to the second half of the sixth century. The first variety is earlier, as appears both from the partial glazing and from its shape. The nozzle is more closely related to that of type I and the rim is much narrower than on the second variety. The fragments are so few that no definite date can be given, but it seems probable that they belong to about the middle of the sixth century.

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[1] Lamps similar to the first variety of type II were discovered in the recent excavations at Olynthus. Since I know these lamps only from photographs, kindly presented to me by Professor D.M. Robinson, I cannot vouch for the similarity in clay with the fragments from Corinth, but in other respects they appear to be identical.

TYPE III

Catalogue Nos. 54-58; PLATE I; Profiles 14-16, figure 14

The chief difference between types II and III is that of the rim, which on the latter does not project on the outside. Hence it is connected with the third rim variety of type I (Profile 5). The existing fragments are very small, and in no case is the nozzle preserved entire, but enough remains to show that the wick-hole comes entirely outside the rim. With one of the fragments is preserved part of a flat horizontal handle, but the handle seems to be an exception rather than the rule on this type. Most of the fragments have a clearly set off base (Profiles 14 and 15), and the bottom rises to form a conical projection in the centre (PLATE I, 55, 56, 58), probably a survival of the open socket which is found on one early fragment of the type. The clay is of three kinds, one of which is micaceous and resembles that of the first variety of type II. The lamps made of this clay have a dull brown or black glaze applied in bands on the rim and covering the inside of the lamp. The second kind of clay, of which there are only three small fragments, is bluish gray, and the lamps of this kind have a lustrous black glaze. It is unsafe to draw conclusions from a few small fragments, but the glaze is so much like that of the Attic pottery, that even if the clay is of a different color it seems most likely that the lamps are of Attic workmanship. Although the Attic ware is usually red, a difference in the firing often gives it an entirely different color. The third kind is the local clay of Corinth, of which there is only one certain fragment of this type (No. 58).

The date of type III can be fixed with reasonable certainty. One lamp of this type, shown in figure 18, was found at Nemea in a temple deposit discovered in 1925.[1]

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[1] See Blegen, *Art and Arch.*, XXII, 1926, pp. 131 ff.

This deposit contained another lamp of the same type, a quantity of pottery, mostly proto-Corinthian, but also two or three late black figured vases, some figurines of the type generally called geometric with crudely formed face and large round eyes added in separate pieces,[1] and one archaic terracotta head. Both the pottery and the figurines from this deposit are unquestionably earlier than 500 B.C., hence it is safe to assume that the lamps also belong to the sixth century. Another conclusive piece of evidence for the date of type III is furnished by a lamp of the same type in the National Museum in Athens.[2] It has a high base-ring, on the inside of which is inscribed in small letters HYΠEPBOḶO (Fig. 19), probably the name of the owner. The inscription was scratched after the baking of the lamp. The forms of the letters show that it was made at the end of the sixth century or the beginning of the fifth. The high base-ring and comparatively deep body of this lamp indicate that it is later than the Corinthian lamps of type III. The lamps made of the first kind of clay are in all probability earlier than the rest. Both in clay and glaze they resemble the first variety of type II and are probably importations from the same place as these.

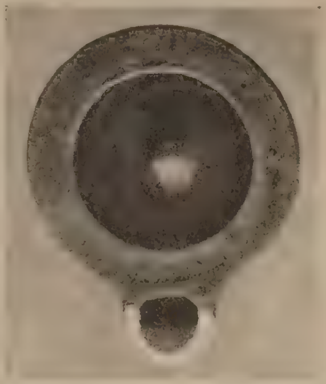

Figure 18. Lamp from Nemea.

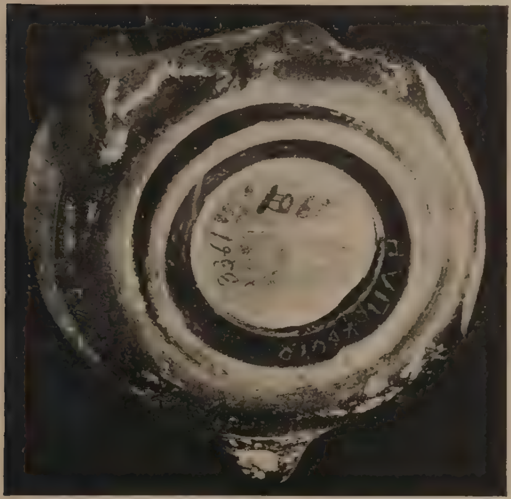

Figure 19. Lamp with Inscription in the National Museum, Athens.

TYPE IV

Catalogue Nos. 59-90; PLATE II;
Profiles 17-21, figure 14

Type IV belongs to the same development as the fifth variety of type I, from which it differs chiefly in the use of glaze for decoration but also in the further development of body and nozzle. Although this type was in vogue during a longer period than any other type of Greek lamps, the change in shape from the earliest to the latest examples is so gradual that it is difficult to differentiate separate varieties. It is possible, however, from the shape of the nozzle and from the relative depth of the body to establish approximately the date of each individual lamp.

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[1] That this type of figurines was made in the archaic period is shown by a group in the National Museum in Athens, on which are found some figures of this crude type and some archaic figures with carefully modelled features. See Kourouniotes, Ἀρχ. Ἐφ., 1896, Πίναξ 11, 1.

[2] No. 3361. The nozzle is small, the rim overhanging. Both clay and glaze show that it is of Attic make.

There is no appreciable development of the rim within the type, as can be seen in profiles 17 to 21. The width of the rim differs somewhat in the different lamps, but the wider rim is not always the later. The gradual closing in of the top in this type is not achieved by a widening of the rim as much as by a narrowing of the body itself. This is best seen by a comparison of profiles 17 and 21, the former of which belongs to the earliest, the latter to the latest phase in the development of the type. The rim on the earlier lamp is actually wider, but the body is shallow and widens toward the top, whereas in the later lamp the opposite is the case.

The shape of the nozzle shows the development more clearly than does the rim. In the earliest examples the nozzle is short and flat as on the preceding two types, and the wick-hole is close to the rim but not encroaching upon it (PLATE II, 62 and 64). As the body became deeper the nozzle was made correspondingly deep and long, and the wick-hole became farther removed from the rim (PLATE II, 71 and 82). These changes in shape were made for practical purposes. The longer the nozzle was the less easily would the wick slip down into the *infundibulum*, and the deeper the lamp and the smaller the open top, the more easily could the lamp be carried without spilling the oil.

Most lamps of type IV are provided with a handle, but a few examples are without one. We have seen above that the handle is found on some of the very earliest lamps from Corinth, hence its absence is not a sign of early date. Two small lamps of this type have vertical handles like those on some lamps of type I, but this form is comparatively rare on Greek lamps. The more common form is the horizontal band-handle attached to the side of the lamp.

An important feature for the dating of Greek lamps is the raised base. On some lamps of type I there appears to be a kind of base, but this is more an accident than a regular feature. On the under side are some spiral marks made when the lamp was removed from the wheel, and the base is not clearly set off from the body[1] (Fig. 56, No. 36). In other words, the base on these early lamps is nothing but the slightly raised surface by which the lamp was attached to the wheel. In the more carefully made lamps of the later period, e. g. type II, this raised surface was removed and the bottom made perfectly flat or rising in the centre. About half the lamps of type III have a well formed base, the others have the same kind of reverse as type II. In type IV, on the other hand, only very few lamps are without base (Profile 17), and these show by the shape of the nozzle and the shallow body that they are among the earliest specimens of the type. On some of the small lamps belonging to this type the spiral marks are visible as on type I, but all the rest have a carefully made base, which is as well turned as the rest of the lamp and in most cases covered with the same kind of glaze.

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[1] Cf. Richter, *The Craft of Athenian Pottery*, pp. 10 ff., figs. 15 and 16.

The clay of type IV is of three kinds. The good Attic clay which appeared already in type II is comparatively rare in this type. Another kind of clay of the same color as the Attic, but soft and mealy, is much more common. The glaze on the latter is also much inferior to the Attic glaze and in most cases has largely peeled off (Plate II, 62). Two lamps of this kind of clay are glazed only on the nozzle, rim, and inside, and another has alternating bands of red and black on the rim (Fig. 58, No. 63). The red is produced simply by the absence of glaze. The third kind of clay is the local variety which is found in nearly all the types of the Greek period. The lamps made of this clay are easily distinguished both by the color of the clay and by the glaze. The latter is dull and peels off very easily; on some lamps only small traces of black betray the fact that they were once glazed (Fig. 60, No. 73). Some of the late specimens of the type have a red or mottled red and brown glaze such as is found on some of the early moulded bowls of the Hellenistic period,[1] which Courby dates between the middle of the fourth and the middle of the third century.[2] Judging from that, we must conclude that the latest examples of type IV cannot be earlier than the end of the fourth century.

An exact dating of this type is very difficult because it was in use during a long period. There is no doubt that the earliest examples go back to the sixth century. Many of them have been found in the same context as types II and III, both of which antedate the fifth century. These early lamps have profiles like 17 and 18, the nozzle is short and spoon-shaped, and the base is either lacking or very low. The well developed base came into use toward the end of the sixth century and then became common on all types of Greek lamps, so that we may safely lay down the rule that the Greek lamps without raised base are earlier than 500 B. C.[3] Most lamps of type IV belong to the fifth century. These have in general the shape of profile 19, are provided with a horizontal band-handle, and have a nozzle shaped like those of the lamps in figures 58-60. It is an important fact that very few lamps of this type are of Attic make, whereas those of local workmanship are much more numerous. Most Attic lamps of the sixth century have a flat rim (types II and III), and from these developed the fifth century Attic lamps (type VI), also with flat rim. The latter were only rarely imitated by the Corinthian manufacturers, who continued to produce type IV in competition with the imported lamps.

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[1] This must be distinguished from the good red glaze on some lamps of the fifth century. The latter is lustrous and has the same constituency as the black glaze, as can be seen on some mottled specimens, whereas the red glaze of the later period is a thin dull paint of inferior quality.

[2] P. 321.

[3] This is true of the lamps from Corinth but may not apply to all local varieties of Greek lamps.

TYPE V

Catalogue Nos. 91-99; Plate II; Profiles 22-27, figure 14

The Greek lamps before the third century are characterized in general by lack of decoration other than the glaze, which, as we have seen, was in some cases applied in bands of different colors. Type V, however, has an additional decorative element, the moulded or grooved rim. In some cases this decoration consists merely of a raised band at the inner edge, but in the more developed specimens the whole rim is decorated with concentric grooves and ridges. The influence of this type on later lamps is seen in types VII and VIII, on which a single groove sets off the rim from the sides.

Type V falls into three varieties, which differ both in shape and date. The earliest of these has rounded sides merging into the rim, which has a raised band at the edge (Profile *22*, and Plate II, 91 and 93). The nozzle is small and encroaches on the rim, the handle, when present, is a band-handle set at an angle of *ca.* 45 degrees to the bottom of the lamp, which is without a raised base. One lamp of this variety without handle (No. 91) has the characteristic Attic clay and glaze, the others are made of the local yellow clay and are covered with a poor black glaze.

The second variety (Profiles *23-25*, and Plate II, 95), which is the most numerous, is deeper than the first and has a more angular profile. The sides are almost vertical, the rim grooved and usually overhanging, the nozzle comparatively long, the handle, which is always present, is a U-shaped bar-handle, and on the reverse is a raised base or base-ring. Most lamps of this variety are imported from Attica.

Of the third variety (Profiles *26* and *27*, and Plate II, 98) only a few small fragments are preserved. They are large, rather deep lamps, made of coarse clay of a brick red or pale yellow color. If they were covered with glaze every trace of it has disappeared, and it seems more likely that they were left unglazed. Among the existing fragments only the nozzles and parts of the rim and side are preserved, so that the exact shape cannot be determined, but on one fragment the upper edge of a raised base can be seen.

The shape of the nozzle and the absence of the base on the first variety show that it belongs to the sixth century, and two lamps of this kind were found in graves together with pottery from the late sixth and early fifth centuries.[1] The second variety is considerably later, as is shown by its base, by its long nozzle, and by its similarity to type VI, which is the most common fifth century type. The U-shaped bar-handle is peculiar to type V, but one lamp of type VI (No. 100, Fig. 20), has a U-shaped band-handle, showing that the two types are closely related. The shallow body of the second variety of type V, as compared with type VI, shows that the former belongs to an earlier development. Thus we may conclude that the first half of the fifth century is the time when it was most common. The third variety, which seems to be a local product, is probably contemporary with type VI, which it resembles both in the depth of the body and the comparatively wide rim.

TYPE VI

Catalogue Nos. 100-113; PLATE III; Profiles 28-30, figure 14

The most common kind of Greek lamps in the fifth century is type VI. A comparison of profiles 28 to 30 with those of type III will show that the two are closely related in shape, but the later type shows the same kind of development of nozzle and body which has been traced in the preceding types. The rim is broad and slopes toward the centre, and the sides are very nearly vertical. In one case (No. 109) there is a shallow groove at the outer edge of the rim, a feature which shows the connection between this and the preceding type. The nozzle is comparatively long and deep, the wick-hole small and 0.015-0.027 m. distant from the outer edge of the rim. Most lamps of type VI have a broad horizontal handle. One exception (No. 100, Fig. 20), which has a U-shaped band-handle,[2] has been referred to above; another (No. 102) had originally a handle, but this was removed apparently before the lamp left the shop where it was made. The places where the two ends of the handle were attached were pared off with a knife but were not polished like the rest of the lamp. The glaze in these two spots is so thin that the color of the clay shines through. This shows that the rest of the lamp had already received one coat of glaze before the handle was removed, afterwards part of the lamp was glazed once more. Three late specimens of local make belonging to this type are without handle. An invariable feature is the raised base with rising centre. The fabric of the whole lamp and of the base in particular is unusually thick, which makes the lamps very heavy. The obvious advantage of the increased weight was to render the lamp more stable, as well as to prevent breakage.

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[1] Cf. T. L. Shear, *A.J.A.*, XXXII, 1928, pp. 490-495.

[2] Cf. Walters, No. 249, pl. IX.

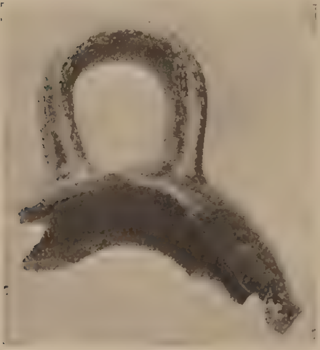
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Figure 20.

Except for a few imitations made of local clay this type is of Attic manufacture. In most cases the clay is red, but some fragments are buff or grayish brown in color. This difference is probably due to the firing, since the glaze is in all cases the same. No. 105 has a light brown glaze applied everywhere except on the inner edge of the rim, which is painted black. This brown glaze is not the same as that which appears on lamps of the third and second centuries B. C. but seems to be of the same quality as the black glaze. Since the two kinds appear on the same lamp there is no reason for dating this kind of brown glaze later than the black. As a rule the base is not glazed on the bottom, but some exceptions occur. In a few cases the base has been colored red by the use of *miltos*, which was applied before the glaze, more often the natural color of the clay appears. On the lamps of local clay the glaze has almost disappeared, and in some cases it is difficult to tell whether the lamp was glazed or not.

For the dating of type VI we are dependent chiefly on the evidence derived from the lamps themselves. This and the following type are the most numerous of Attic lamps from Corinth. The good glaze and fine workmanship show that it belongs to the period when the Attic pottery held the market in the Greek world. In the Athena Trench, lamps of this type were discovered together with sherds of red figured ware from about the middle of the fifth century. On the other hand, they were not found in any of the tombs from the sixth century, nor in strata earlier than 500 B. C. Type III, from which type VI developed, was apparently in use till about the end of the sixth century, hence type VI probably came into vogue in the beginning of the fifth. It was most common in the middle of that century, and along toward the end type VII was being produced. Thus the evidence at hand points to the second and third quarters of the fifth century as the period when type VI was most common. At this time the Corinthian potters no longer competed with the Athenian craftsmen for the Greek market. They continued, however, all through the Greek period to supply the local market with cheap ware, and the Corinthian specimens of types IV and VI show that a large proportion of the lamps used in Corinth was made by the local potters during the period when the Attic ware was at its height. It is possible to trace in these lamps of local make a deterioration corresponding to a steady increase in the number of imported lamps. The shapes, though roughly the same as those of the Athenian lamps, are less pleasing, and the types are not so well fixed, so that it is often difficult to determine the type of some of the local lamps. The Attic lamps of type VI also show a development from the more open and flat shape to the deep bowl shape with wide rim and small opening. From these late examples to the lamps of the next type is only a short step.

TYPE VII

Catalogue Nos. 114-136; PLATE III; Profiles 31-35, figure 14

Type VII comprises a large number of lamps and fragments, among which several varieties appear, differing both in shape and in the quality of clay and glaze. It belongs to the same line of development as type VI, but differs from this by the presence of a well marked groove setting off the rim from the sides. This feature, which is borrowed from type V, differentiates type VII from the other Greek lamps. A few early fragments have a double groove (Fig. 64, No. 115), which shows close relation to type V. In the earliest examples the sides of the body are comparatively straight and the rim flat (Profiles 31 and 32), whereas the late lamps of this type are almost ball-shaped (Profiles 33-35). The nozzle does not differ from that of the preceding type. As a rule there is no handle, but the flat horizontal handle is found in a few cases, and one early specimen (No. 114, Fig. 21) had a vertical band-handle such as is found on a few lamps of the sixth century. In the Hellenistic period the vertical handle again comes into vogue, and here we have a single specimen of a late Greek type showing that this form of handle did not entirely go out of use. It is, however, the only lamp from Corinth of the fifth and fourth centuries on which such a handle is found. A new feature which appears for the first time on this type is a small perforated lug on the left side. (For the purpose and later development of this lug see Introduction, p. 6.) The raised base with rising centre is found on all the lamps of type VII.

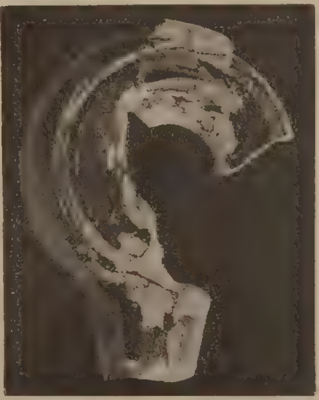

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Figure 21.

The clay is of three varieties, the most common of which is the Attic. The local variety is comparatively rare. Some of the late lamps with side knob are made of a hard dark gray or brown clay which is not found among the lamps of the preceding type. The glaze is also of several varieties. The Attic lamps have the characteristic black glaze, which, however, on the latest lamps of this type has deteriorated into a thin glossy paint varying in color between black and light brown. *Miltos* was used on some of the Attic lamps for coloring the base and also the groove on the rim. Here the black glaze was first applied and later scratched away so as to leave the groove red. The good brown glaze found on some lamps of the preceding type is more common on type VII. Another kind of brown paint of inferior quality also appears, not unlike that on some late lamps of type IV. Two lamps (Nos. 134 and 135), made of dark gray clay, have a thin coat of dull gray or brown paint, and one (No. 136) is unpainted.

The close similarity between types VI and VII shows that the two cannot be far apart in date, yet the latter plainly belongs to a later development. The body is narrower and less open than that of the preceding type, and the nozzle has the shape found on the latest lamps of type VI. Besides, some imported specimens of type VII have been found together with lamps of type VI and late red figured Attic vases, consequently it seems certain that the type began to be made toward the end of the fifth century. The majority, however, belong to a later period. The thin brown glaze, found on one lamp of this type, was used chiefly in the late fourth and early third centuries, and unpainted lamps were common in the Hellenistic period, so that it is very likely that type VII was in use as late as the beginning of the third century B.C. The great number of varieties within the type also indicates that it continued to be made during a long period of time. The pierced knob on the side is a feature which belongs chiefly to third century lamps, in particular the Esquiline type.[1] These several points of evidence indicate that type VII began in the fifth century and continued to be produced throughout the fourth[2].

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[1] *Annali d. Inst.*, LII, 1880, pp. 265 ff. Dressel dates the finds from the Esquiline Cemetery in the second half of the third century (p. 340) but some of the lamps seem to be of a somewhat earlier date.

[2] Some photographs kindly presented to me by Professor D. M. Robinson show that this is one of the most common types as well as the latest kind of Greek lamps from Olynthus, which was destroyed by Philip in 348 B.C. Cf. D. M. Robinson, *A.J.A.*, XXXIII, 1929, p. 74.

HELLENISTIC LAMPS

TYPE VIII

Catalogue Nos. 137-140; PLATE III; Profile 36, figure 14

Closely related to type VII is a kind of lamps of which a single specimen and some fragments have been found in Corinth. It has the shape of a deep bowl with high base and broad flat rim, set off from the sides by a deep groove. The nozzle is similar to that of the preceding type and the wick-hole is very small. There is no handle, but on the left side is a perforated knob. The clay is hard, of reddish brown color, and contains some fine particles of mica. The inside is painted black, and on the outside is a fine slip of the same color as the clay.

This type of lamps, which was never very common, belongs to the transition between the Greek and the Hellenistic lamps. The chief difference between the lamps of these two periods is that the Greek lamps are open on the top and the Hellenistic lamps are closed. On type VIII the rim is so wide that the hole in the centre measures only 0.015 m., which is less than on some of the later types. The division into two periods is purely arbitrary, and there was really more of a change in the development of lamps a century later when the moulded technique came into vogue.

Type VIII is closely related to the Esquiline lamps,[1] and the shape shows that it cannot be earlier than the third century. All the Greek lamps from the end of the sixth through the fourth century are glazed on the outside. In type VII a single very late specimen is unpainted and the wheel-made lamps of the third century B. C. are often without paint but have on the outside a fine slip of clay.

A few fragments, too small to show to what type they belong, have been listed with type VIII in the Catalogue, because, like the latter, they are painted only on the inside. One large example of this kind (No. 138) is of unusually heavy fabric; the bottom measures no less than 0.051 m. in thickness.

TYPE IX

Catalogue Nos. 141-153; PLATE IV; Profiles 37 and 38, figure 14

On the late ball-shaped lamps of type VII the rim continues from the sides in a uniform curve, but the groove sets it off from the body. This groove on some of the latest examples is very close to the inner edge of the rim. In type IX we find the same kind of groove but so near the filling-hole that the rim proper has all but disappeared. This development is best seen by a comparison of profiles 33 and 34 of type VII with profile 37 of type IX. The body is much flatter and more angular than that of the preceding type. The nozzle is comparatively long and pointed and less deep than on type VII. There is no handle, but on the left side is a knob which in one case (No. 141) is perforated. Some early lamps of this type have a raised base (Profile 37), the rest are slightly concave on the reverse (Profile 38). In no case is the bottom left rough as when the lamp was removed from the wheel. This is important for the dating of the type, since, as we shall see, on some of the later wheel-made lamps the bottom has not been trimmed off.

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[1] One of the Esquiline lamps (*Annali d. Inst.*, LII, 1880, Tav. O, 8 and p. 274, 15) has exactly the same shape as our type VIII but is covered with a black glaze. Another similar lamp is No. 1749 of the Wollmann Collection in Rome. One specimen of the same type from the Ceramicus has the signature ΑΡΧΙΟΥ stamped at the base of the nozzle.

A single lamp of type IX (No. 141) is made of Attic clay and has a coat of good black glaze. The early date of this specimen is attested by the well formed base and by the perforated lug. The clay of the rest is buff or pale red. Two are unpainted, the remaining four were covered with a poor black paint which has partly peeled off. This is probably a late variety of the Attic glaze, which all through the fourth century continued to deteriorate. It is found on a large class of Hellenistic bowls of Athenian manufacture.[1] With the exception of the four unpainted lamps, which are probably of local make, it seems likely that type IX was imported from Attica. Both its relation to type VII and the quality of clay and glaze point to this conclusion.

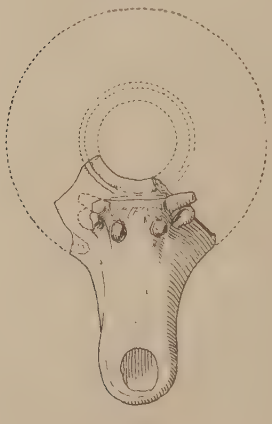

Figure 22.

In determining the date we are chiefly dependent on the shape and its relation to other types, and both these factors indicate that it did not come into use before the third century. On the other hand, the raised base on the earliest examples is an indication that it belongs comparatively early in the century. One fragment (No. 148, Fig. 22) is of peculiar interest because it is the earliest lamp from Corinth with decoration in relief. It is made on the wheel, but at the base of the nozzle is a bull's head, made in a mould, or perhaps modelled by hand, and added separately. On the Cnidus type this process became common, but the only fragments of that type from Corinth are without decoration. There is no doubt that the moulded technique both on lamps and other pottery developed from this *appliqué* process, and hence the fragment in question is earlier than the first moulded lamps. That these began to be made while type IX was still in use can be definitely demonstrated by a moulded lamp (No. 149, Fig. 23) belonging to this type. It has the same shape as the rest but is covered with a thin red paint, and on the bottom is a high base-ring. We shall find in type XI two other examples of moulded lamps, whose resemblance to No. 149 in clay and glaze is an indication that all three were made in the same place. The process of moulding clay vessels was undoubtedly first employed for the production of other pottery and later came to be used for lamps. But the new technique came into vogue gradually, and at first the old shapes of the wheel-made lamps were retained. There was no advantage, however, in making these plain lamps in moulds, and in the beginning only sporadic attempts were made. The wheel-made lamps could be produced more quickly and with the instruments used for making common pottery, hence the price must have been lower than that of the moulded lamps. The latter had the advantage of being more decorative, but they did not succeed in driving out the wheel-made lamps until much later.

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[1] See Courby, Chapter XX.

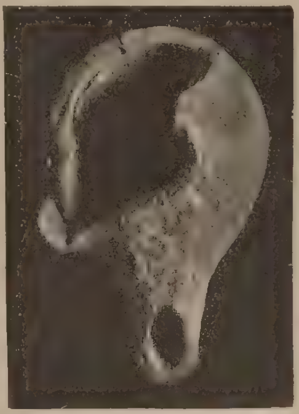
149

Figure 23.

To type IX also belong three broken lamps which were attached to a high stand. Two of these are well enough preserved to show that they had a knob on the left side and in one case the knob is perforated. Of the stand only the upper part is preserved. A complete lamp of a similar kind in the National Musem in Athens is shown in figure 24. Lamps of this kind were most likely used as votive offerings in the sanctuaries, since they are as a rule too small for practical use.

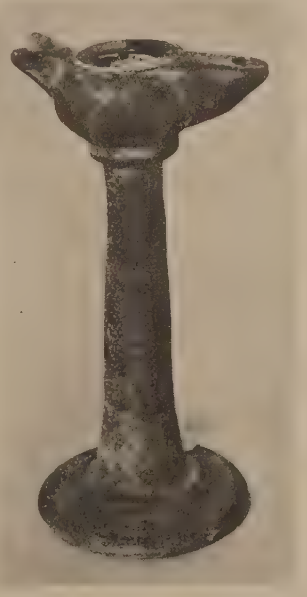
Figure 24. Lamp in the National Museum, Athens.

TYPE X

Catalogue Nos. 154-169; Plate IV; Profiles 39 and 40, figure 14

Throughout the Greek period there was a tendency to decrease the width of the lamps and to increase their depth. Apart from some small votive lamps, chiefly of type IV, which were made at different periods, it is possible to tell roughly the relative date of the different types of Greek lamps from their average diameter. This gradual decrease in width continued into the third century and is best illustrated by type X. It comprises a large number of lamps with small, watch-shaped body and a groove round the filling-hole as on type IX. The nozzle is short and obtusely triangular, and the corners project slightly so as to make it wider at the end than at the base. It is the earliest type with this kind of nozzle, which is transitional to the blunt ended nozzle on the Cnidus lamps with fluke-like projections on the sides. Type X has neither handle nor knob on the side. Another difference between this and the preceding type is seen in the treatment of the reverse. All the lamps of the former have the bottom turned on the wheel so that the spiral marks are not visible, and the same is true of about half the lamps of type X. On the rest the bottom was left without trimming after the lamp was removed from the wheel. It is one of the many instances of careless workmanship in the lamps of the Hellenistic period.

The clay is either buff or light red. The lamps of the former variety are covered with a poor black glaze which tends to peel off; those of the latter are painted light brown and the paint is well preserved. One might be inclined to take this difference as an indication that the two varieties were produced in two localites, but that is not necessarily the case. On the relief bowls, contemporary with these lamps, we often find the two colors on the same vase, which shows that the difference was produced in the firing.

The dating of this and, in fact, of all the Hellenistic lamps before the second century is very difficult, but the same is true of other objects from the same period. No exact dating for the pottery has been worked out, and even the coins are of little help in this matter. The only kind of coins found in Corinth in great numbers from the fourth and the first half of the third centuries are the small anonymous coins with Pegasus on the obverse and the trident on the reverse. In the British Museum Catalogue these are dated between 400 and 300 B.C., but this date is too general and too hypothetical to be of use in dating other objects. In the excavations of 1926 in the region of the temple of Athena Chalinitis to the north of the probable precinct wall a rectangular basin lined with stucco was discovered.[1] In the filling of this basin were found some broken lamps of type X, numerous fragments of Hellenistic bowls of the kind dated by Courby[2] between the end of the fourth and the last quarter of the third century before our era, and four anonymous coins of Sicyon and one of Corinth of the type referred to above. If it is true that Corinth, after joining the Achaean League in 243, ceased to issue the old coin types, this gives the *terminus ante quem* for these anonymous coins. But one of the Sicyonian coins from the same basin belongs to a type dated 250-146 B.C. This seems to indicate the middle of the third century as the earliest time for this deposit, and the glaze on the lamps as well as on the bowls makes it certain that the date cannot be much earlier. Besides, there is evidence to show that the lamps from this deposit belong to the earliest phase of development of type X. All the fragments of which part of the bottom is preserved have been trimmed underneath, which is not the case with the later lamps of the same type. In view of these facts it seems likely that type X began to be produced in the second half of the third century and continued in use into the second century B.C.

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[1] See T. L. Shear, *A.J.A.*, XXX, 1926, p. 447.

[2] P. 362.

TYPE XI

Catalogue Nos. 170-182; Plate IV; Profiles 41-43, figure 14

Type XI belongs to the same line of development as type IX, but the body is deeper and more angular. It is possible to trace a gradual change from the flat, watch-shaped body to the deep double convex shape of the fully developed lamps of this type. Profile 41 is transitional between types IX and XI. Round the filling-hole is a deep groove as on the preceding two types. This groove is present on about half the lamps of this type, and its gradual disappearance is easily traceable. Another point of similarity between types IX and XI is the presence of a small knob on the left side. On a single lamp of type XI a hole is begun on the upper side of the knob, on the rest the knob is solid and rather small. On this type it has lost its practical use, since the lamps are all provided with a handle at the back. The handle is vertical and has a deep groove through the middle. This is the first type on which the vertical handle appears as a regular feature. It is found on some of the earliest Greek lamps and again reappears on a single lamp of type VII, but those are exceptional cases. In the Hellenistic period it became the common kind of handle on most types, and it continued in use throughout Roman times. In the first century of our era some types without handles again come into use for a time, particularly in Italy, but on the later Roman lamps the vertical handle is found almost without exception. The horizontal handle, on the other hand, does not reappear after the fourth century B.C.

The nozzle of type XI is long and pointed. This form of nozzle goes back to type IX and is earlier than the triangular nozzle of type X. A peculiarity of type XI is that the lower part of the nozzle extends beyond the wick-hole, which makes it easy to identify the nozzle even when the rest of the lamp is missing. There is no base on this type and the bottom is always trimmed on the wheel.

The clay in the majority of cases is light red and the paint red or dark brown, but some of the earlier lamps are made of hard clay varying from pale red to dark gray. These are unpainted but seem to have been covered with a thin slip. The clay is similar to that used in some of the common household ware of the Hellenistic period. One lamp and some fragments of type X are made of a greenish buff clay and are covered with a thin poor glaze of dark gray color. This the kind of glaze is found on some of the lamps of the preceding type and is probably a late survival of the famous Attic glaze of Greek times. The similarity of glaze and clay indicates that type XI is roughly contemporary with type X, both of which developed from type IX. Two lamps (Nos. 181 and 182), which are made in moulds, have been referred to under type IX.

TYPE XII

Catalogue Nos. 183-189; PLATE IV; Profiles 44 and 45, figure 14

In type X a change in profile can be traced from the watch-shaped body of which the upper and lower halves are roughly of the same shape (Profile 39) to the form shown in profile 40, where the upper half is much deeper than the lower. Type XII resembles the later lamps of type X, with the exception of a single specimen (No. 183) which has the double convex form. The rest have the form of a low tea-pot with a depression on the top and the sides sloping so as to make the body wider below than above. The common shape is that shown in profile 45. Profile 44 is made from an early lamp of the same type on which there is no depression on the top, but the edge round the filling-hole is raised so as to form a neck. The nozzle is blunt and the wick-hole comparatively large. On the two earliest lamps it was made in the same way as on the other wheel-made types, i. e. it was added to the lamp as a solid piece and pierced later. This can easily be seen on the bottom of the *infundibulum* where there are marks of the tubular instrument by which the hole was made. But on most lamps of type XII a different process was used. A hole was first cut through the side of the lamp, and the nozzle was made in the form of a tube with one end closed; the open end was then attached to the lamp where the hole was cut, and the wick-hole was made separately. That this method was followed is shown by some broken specimens in which the inside of the nozzle appears. The hole through the side of the lamp is always a little smaller or larger than the hole though the nozzle, and no marks of the instrument for piercing the nozzle are visible on the inside. It is the only type in which this method was used. The handle, which is found on all the lamps of this type, is vertical but does not have the groove through the middle as do the handles of the preceding type. On the two earliest lamps the bottom has been trimmed, in one case on the wheel, in the other it has been pared off with a knife. All the rest are left rough as they came off the wheel.

One early lamp of type XII which is made of light red clay and covered with lustrous black glaze, is apparently of Attic make and probably belongs to the early third or late fourth century. The others are of two kinds, one of which is made of red clay and covered with a thin red paint. The more common variety is of ash gray clay and has a thin gray or dark brown metallic slip. It is the first type in which this kind of clay and glaze appear. It seems to have been introduced first by the Cnidus type, but it was used also for type XIX, and both these types were made in imitation of metal lamps. The Cnidus lamps were certainly produced either on some of the Aegean islands or in Asia Minor, or perhaps both, and imported from there to Greece. As soon as these lamps were introduced, the local lampmakers began to imitate the new technique, and this doubtless accounts for the appearance of this kind of clay and glaze on type XII, which in all probability was produced in Greece proper.

The dating of this type is even more difficult than that of the preceding three types. It belongs to the same class of small wheel-made lamps as these, but certain features seem to indicate that it developed later. Such indications are the rough untrimmed bottom, the deep body, and, above all, the metallic glaze and dark gray clay. The relation of type XII to the preceding types as well as to type XIII indicates the end of the third and the early second century as the most likely period for its production.

TYPE XIII

Catalogue Nos. 190-192; PLATE V; Profiles 46 and 47, figure 14

One of the commonest kinds of lamps in the Hellenistic period is the Cnidus type, so called because it was found in large numbers by Newton on the island of Cnidus[1]. In Corinth only a single broken example of this type and two related lamps have been discovered. The body is double convex, resembling that of type IX, but round the wick-hole is a deep depression to facilitate the pouring of oil. Near the edge of this depression is a narrow groove. The nozzle is rounded with long, fluke-like projections on the sides, and the wick-hole is comparatively large. The same shape of nozzle is common on bronze lamps.

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[1] Walters, Nos. 350-389; Newton, *Halicarnassus, Cnidus, and Branchidae*, pp. 378, 379, 393-6; Macdonald, *Nicholson Museum Catalogue*, pp. 47 ff.

In type XIII we meet again a high base, trimmed underneath. The handle is not preserved, but some of the Cnidus lamps in the British Museum have a vertical handle which in several cases shows imitation of metal lamps. It has a deep groove in the middle as if formed of two bars round which is a small band (see under type XIX). The handle on the metal lamps of which these are imitations was made of a double rod held together by small hoops[1]. On some of the other Cnidus lamps the handle is plain or ribbed.

Another feature which shows the influence of the bronze lamps is the color of clay and glaze. The clay is very hard, of a dark gray, sometimes black, color, and the glaze is thin and metallic in appearance. According to Walters[2] this type is modelled by hand, but the Cnidus lamps from Delos as well as the one from Corinth are wheel-made. That the latter is an early specimen of the type is shown by the absence of decoration[3]. It is quite certain that the wheel was first used for the production of these lamps, and the figures which were later added were probably made in moulds. Type XIII is quite numerous at Delos and in the eastern Mediterranean[4] but apparently was not in common use in Greece proper. It forms the transition between the wheel-made and the moulded lamps. The few isolated moulded examples which we have noted in the preceding types can hardly be so regarded. In other kinds of pottery reliefs were made for decoration at an early date, and the process of moulding came into use long before lamps began to be made in moulds. But in the transitional stage, both in the case of lamps and in that of pottery in general, the body of the vessel was made on the wheel and the decorations added separately. This process was used on a single lamp of type IX (No. 148, Fig. 22), but type XIII is the only type on which it became common.

In Asia Minor the moulded lamps were used as early as the beginning of the second century[5], but in the West they did not become common until later. Although the Cnidus lamps did not disappear from the market as soon as the new lamps came into vogue, they certainly began to be made at an earlier date. They seem to have developed before 200 B. C. but were most common in the first half of the second century[6].

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[1] See Walters, Nos. 358 and 366, and compare with these his bronze lamps, Nos. 6 and 83; cf. also *Cesnola Collection*, II 2, pl. CXXXIX, 1021; Waldhauer, pl. VIII, 91.

[2] P. XIX.

[3] For the development of this type see Deonna, *B. C. H.*, XXXII, 1908, pp. 144-5.

[4] Deonna, *l. c.*, and figures 7-9.

[5] *Cf.* Shear, *A. J. A.*, XXVI, 1922, p. 403, and fig. 10.

[6] Deonna, *op. cit.* p. 145, dates the fully developed lamps of this type in the second century B. C.

TYPE XIV

Catalogue Nos. 193 and 194; PLATE V; Profile 48, figure 14

In the early part of the second century B.C. a number of changes were made in the existing types of lamps and several new types were created. It was a period of experimentation, with the result that several kinds of lamps developed which did not remain long in the market. The aim seems to have been to produce a lamp from which the oil could not spill, and different devices were invented for this purpose. In type XIV we recognize an old form of lamp to which such a device was added. The shape is roughly the same as that of type X, and even the groove round the filling-hole is present. But round the top is a raised edge which prevented the oil from being spilled on the sides, and four small holes in the depression between the raised edge and the convex top served as inlet for this oil into the *infundibulum* (see Introduction, p. 13). No nozzle is preserved entire, so that its termination is uncertain. At the back was a flat loop-handle attached to the raised edge. There is no base and the bottom is left rough as it came off the wheel. Only one fragmentary lamp and a small piece of another belonging to type XIV have been discovered in Corinth. One of these (No. 194) is made of red clay and is covered with good chocolate brown glaze; the other (No. 193) is made of the pale yellow clay of Corinth and had originally black glaze, of which only faint traces remain. The former, which is probably imported, resembles some of the fragments of type XVIII in clay and glaze, and the raised edge and small oil-holes are found on both these types. Type XVIII, as we shall see, was introduced in Corinth shortly before the middle of the second century, to which date type XIV approximately belongs. It is found so rarely that it can never have been very common, but it probably influenced the shape of the later wheel-made lamps (Type XVI).

TYPE XV

Catalogue No. 195; PLATE V; Profile 49, figure 14

One means of preventing the oil from being spilled on the sides of the lamps was to add a long funnel-like neck round the filling-hole (cf. No. 184, Type XII), and this is the characteristic feature of type XV. It has a deep body, pointed nozzle with large wick-hole, flat bottom, and a ribbed vertical handle extending from the neck down to the bottom. Only one complete lamp and some fragments of type XV have been discovered at Corinth. They fall into two groups, one of which is made of red clay and covered with good brown glaze, the other resembles the Cnidus lamps both in clay and glaze. This gives us some indication as to the date of the type, which, like that of the Cnidus type, is probably the first half of the second century. The same type reappears in Byzantine times, then probably introduced from North Africa[1].

TYPE XVI

Catalogue Nos. 196-293; PLATE V; Profiles 50-52, figure 14

In the third and second centuries B.C. a class of lamps developed in Greece with flat, covered top surrounded by a raised edge. To this class belong most of the lamps from the Esquiline Cemetery in Rome, which show by their good black glaze that they were made at a period when the black painted ware was still in use. Of this kind of lamps no specimens have been discovered in Corinth, but some fragments of large lamps of very much the same shape have been found. A nozzle of such a lamp is shown in PLATE V (No. 196). The lamp had a diameter of approximately 0.125 m. and was over 0.06 m. deep. The nozzle is short and blunt and wider at the end than at the base[2]. The clay is pale red, and on the outside is a good red glaze and on the inside a dark brown paint. This fragment is an early example of a type of lamps which was in use in Corinth as late as the end of the first century A.D.[3] The top is depressed so that the oil would not be spilled on the sides, the nozzle is short with pointed corners, and at the back is a horizontal band-handle, usually with a groove in the middle. The type falls into three groups differing both in shape and in the quality of clay. On the first group the sides are curved and narrowing toward the top (Profile 50). The second group (Profile 51) has almost straight sides, and the angle formed by the side and the bottom is bevelled, not rounded. In the third group (Profile 52) the sides are again rounded, but the curve is less uniform than on the first group and the raised edge round the top is often bent out so as to produce a flare. In the first and third groups there is a very low base, but the second group is flat on the bottom. The first group, of which there are only four lamps and some fragments, is moulded. It is made of pale yellow clay and has traces of brown glaze, which has almost disappeared. Fragments of this group have been found in pre-Roman strata and probably date from about the middle of the second century B.C. The second group is even less numerous. It is made of a dark gray clay resembling that of the Cnidus lamps and has the same kind of metallic glaze. Fragments of this group have been found in the same context as early Roman relief lamps and Hellenistic moulded lamps of type XIX. These fragments are so few, however, that it is impossible to tell whether they belong to the period before or after the destruction of Corinth. The third group, which is very numerous, was in use during a long period of time. It is made of a coarse gritty clay, usually brick red in color, but some overheated specimens are dark brown or greenish gray. Two of these were bent out of shape in the baking (Fig. 25, No. 281), and some others have a crack through the side made either when the lamp was dried or when it was being baked. These are plainly discards, which prove that the type was made in Corinth itself. Besides, the

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[1] See under type XXXVII and cf. Petrie, *Roman Ehnasya*, p. 13 and pl. LXIX; *Cesnola Coll.*, II 2, pl. CXXXIX, 1030; Delattre, *Les Lampes Ant. du Musée de St. Louis*, p. 22; Blanchère and Gauckler, *Musée Alaoui*, pl. XXXVI, Nos. 51 and 52. Other parallels are: Soteriou, Ἀρχ. Δελτ., VII, 1922, p. 189, fig. 63; Keramopoulos, Ἀρχ. Δελτ., III, 1917, p. 21, fig. 16; *Fouilles de Delphes*, V, p. 187, figs. 799 and 800; T. Wiegand, *Baalbek, Ergebnisse der Ausgrabungen*, III, p. 132, fig. 60.

[2] For a complete lamp of a somewhat similar shape see Fig. 6, 1.

[3] For a discussion of this type see *A.J.A.*, XXXI, 1927, pp. 329-337.

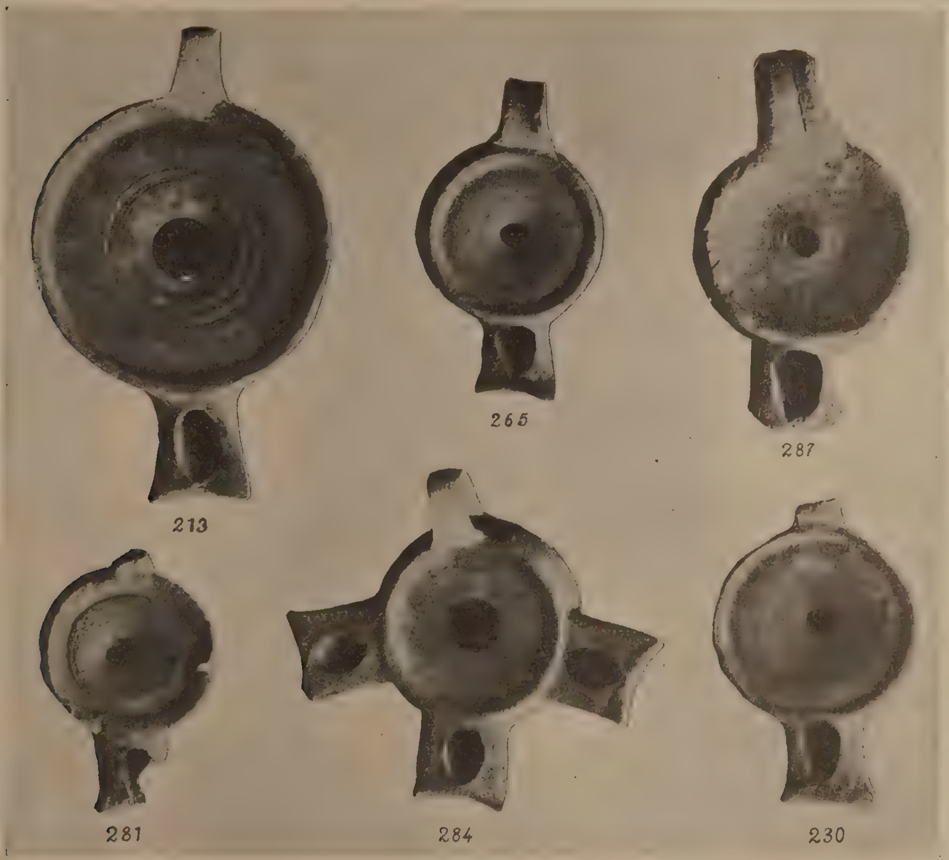

Figure 25.

great number of these lamps from Corinth is an indication that they are of local make. Counting only the nozzles found in the Athena Trench and the Theatre in 1925 and 1926 we get over a hundred specimens, by far the most numerous type from those two years' excavations. Furthermore, the scarcity of this kind of lamps from other sites both in Greece and elsewhere shows that they were manufactured chiefly for the local market. At Phlius a few specimens were discovered, and one from Delphi[1] has the same shape. One lamp of this type found in Rome[2] is so much like the lamps from Corinth that it can only have been brought from there. An isolated example like that was most likely brought to Rome by its owner, since there are no indications that lamps were exported from Greece to Italy in Roman times.

An objection to the conclusion that type XVI was produced in Corinth may seem to arise from the quality of the clay. The Corinthian clay is well known from the early classical pottery and has often been referred to in connection with the preceding types. The clay of type XVI, however, is quite unlike the soft yellow clay of the Corinthian pottery, but the difference is only apparent. Nearly all the coarse pottery from Corinth of all periods is made of that same coarse red clay, yet it is incredible that all that ware was imported. The same may be said of bricks and tiles from Hellenistic and Roman times. This makes it sufficiently clear that the red color of the coarse ware is due, not to the clay itself, but to the admixture of sand and loam which it contains and to a difference in temperature at the baking[3].

In the third group it is possible to follow a gradual change in profile from the shape resembling the second group with almost straight sides to the later shapes with bulging sides and flaring rim. The workmanship of the later specimens is also poorer. On the second group the bottom is sometimes trimmed on the wheel, and the same is true of the earlier lamps of group 3, but on the later specimens it is so rough that the lamps must have been very unstable.

The indications for dating the third group are briefly as follows: In the Athena Trench lamps of this sort were discovered in great numbers in the same context as late Hellenistic lamps (Type XIX) and early Roman relief lamps. In the fill of a well in the Athena Trench one lamp of this group was found together with a coin of Agrippina the Younger and two imported relief lamps, one of type XXII, the other of type XXIV. Some lamps of the same kind were found in a manhole to a drain in the Agora, which also contained lamps of type XXV and several coins from the first century A. D., the latest and most numerous of which were coins of Domitian. Two late specimens were discovered in the same drain but farther east where the fill was later. The coins were very few and so badly corroded that they could not be definitely identified, but one or two appear to be coins of Hadrian. I am inclined to believe that the fill dates from the middle of the second century. The drain was literally filled with sherds of pottery and lamps, the latter belonging almost exclusively to type XXVII. Since only two broken lamps of type XVI came out of this mass of sherds, it is a fair indication that by the time type XXVII was in common use in Corinth type XVI was no longer manufactured. This is shown also by the fill of a passage under the Odeum excavated in 1927[1]. The lamp sherds from this fill belong chiefly to type XXVII and most of the coins date from the Antonine period. Here no lamps of type XVI were found, but on the south side of the Odeum, where the fill dates from about the middle of the first century A. D., lamps of this type were common[2]. These points of evidence indicate that group 3 of type XVI began to be made in the time of Augustus or earlier and continued in use as late as the end of the first century A. D. If we consider that this was the period when the moulded lamps were all imported to Corinth, we can see the reason for the great popularity of the plain wheel-made lamps. When the Roman colonists came to Corinth in the time of Caesar the lamp industry of Italy had not yet developed, and lamps were still being imported from the East. In Greece the Ephesus lamps were the most common type. Those who could afford to pay for these imported lamps preferred them for artistic reasons, but for the poor people they must have been too expensive. At the same time local lampmakers were producing simple wheel-made lamps, the price of which must have been much lower than that of the moulded lamps. Hence the plain lamps continued to be made for the use of the poor and naturally came into great demand. Along toward the end of the first century B. C. the Roman relief lamps developed and then Italy instead of Asia Minor became the centre of production. From there the relief lamps used in Corinth were being imported throughout the first century A. D. But the Italian relief lamps can hardly have been less expensive than the Hellenistic lamps, hence the simple wheel-made lamps continued in use and in fact became more common than in the earlier period. It was not till the beginning of the second century that the relief lamps began to be made in Corinth, which naturally meant that they could be bought at a lower price than before. About this time type XVI went out of use altogether.

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[1] *Fouilles de Delphes*, vol. V, p. 187, and fig. 798.

[2] Wollmann Collection, No. 2525.

[3] Cf. Richter, *The Craft of Athenian Pottery*, pp. 1 and 55.

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[1] See Meritt, *A.J.A.*, XXXI, 1927, pp. 457-8.

[2] See *A.J.A.*, XXXII, 1928, pp. 451 ff.

A few lamps of peculiar shape belonging to type XVI require special mention. Thus one lamp (Fig. 25, No. 287) with straight sides and flat bottom as on group 2, has a short nozzle with rounded termination, and on the top, below the base of the nozzle, is a small rectangular hole through which the oil could flow down from the depression on the top. A few lamps of this type have two or three nozzles (Fig. 25, No. 284) and one (Plate V, No. 285) has two nozzles directly opposite each other, but no handle. The top on the latter is open and surrounded with a raised edge which probably was made to receive a lid. Two fragments of lampstands (Fig. 26, No. 288) have lamps of this type attached to the sides. Parts of a hollow stem with a broad flange are preserved, and to the flange were attached one lamp on each side. Single lamps probably belonging to similar stands have also been found (see No. 291, Fig. 81). Both the top and the bottom of the lampstands are broken away so that the exact shape remains uncertain. The stands as well as the lamps are made on the wheel, of a pale yellow clay, and were once covered with a thick white paint of which only small traces remain. Some fragments of stands with relief lamps (cf. Fig. 42, No. 534), such as were used in Italy in the first century A. D., have been discovered in Corinth, so that there is no doubt that they were well known. Hence it may be that the stands belonging to type XVI are attempts by the local makers at producing something of the same kind. Two lamps with rounded sides and convex top (Nos. 292 and 293) show by the shape of the nozzle that they are closely related to type XVI.

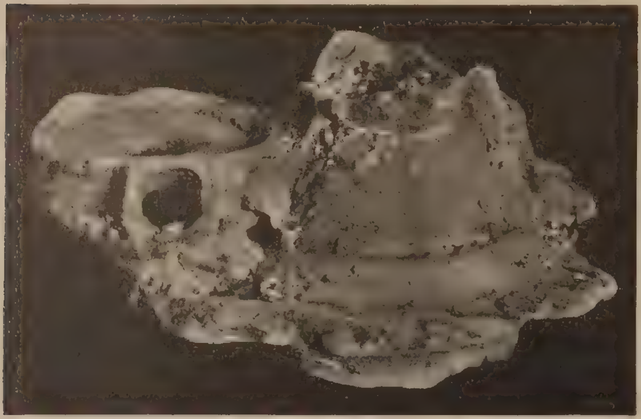
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Figure 26.

TYPE XVII

Catalogue Nos. 294-300; Plate VI; Profiles 53 and 54, figure 14

Resembling the third group of the preceding type are a few small wheel-made lamps with rounded sides and large filling-hole in the centre and without handle. The shape of the body is almost the same as that of type X, but the form of the nozzle and the quality of the clay show that they belong to a later period. Two examples have exactly the same kind of nozzle as type XVI (cf. Plate VI, No. 300), the rest have a pointed or roughly triangular nozzle (cf. Plate VI, No. 296). The base is low and untrimmed, but in some cases it has been smoothed while the clay was wet. All the lamps of this type are made of the same gritty red or grayish brown clay which was used for the third group of type XVI, and all are unglazed. These two types are the only wheel-made lamps for which this kind of clay is used, and the similarity makes it certain that they belong to about the same period. They are the only kinds of wheel-made lamps that survived after the introduction of the moulded types.

TYPE XVIII

Catalogue Nos. 301-311; Plate VI

In a collection of lamps so varied as that from Corinth several types naturally overlap to a great extent, and for this reason it has been necessary to deviate from a strictly chronological arrangement in order not to separate two closely related types. Hence all the wheel-made types have been listed together, though obviously such a type as XVII comes chronologically after type XVIII. A few moulded lamps have been grouped with the wheel-made types, since they do not differ in shape from the latter, but the moulded lamps in general begin with type XVIII. This type, which is one of the most common from the Hellenistic period, comprises a great many varieties with watch-shaped body, long nozzle with triangular or pointed termination, and a flat vertical band-handle. Most of them have a very small top, often a moulded ring round the central orifice, and a broad rim usually decorated with designs in relief. As a rule these designs begin from the handle and terminate at the nozzle. On the left side is often a small knob as on type IX, sometimes shaped like a cornucopia[1].

Type XVIII is apparently the earliest type of moulded lamps, which is shown by its resemblance to some of the wheel-made types. We have already seen that by exception lamps of types IX and XI were made in moulds, and these are the types from which type XVIII developed. This is indicated by the shape of the body, the presence of the side knob, the pointed nozzle, and the moulded ring round the filling-hole. The one feature by which it differs from the wheel-made lamps is the decoration in relief on the rim, and this is borrowed, not from other types of lamps, but from the Hellenistic bowls[2].

Although type XVIII is sufficiently common at other Greek sites, at Corinth only a few fragmentary specimens have been found. For this reason some photographs of lamps from the National Museum at Athens are included in order to show the development of the type. In figure *2* (p. 13) are shown three lamps with ribs on the rim, one of which has pointed nozzle, the others triangular. The former has a small knob on the left side and a rosette on the right (cf. PLATE VI, 303). Figure 3, 1 (p. 14) shows a lamp almost similar to that in figure *2*, 1 with pointed nozzle and knob on the left side, but with the additional features of a high raised edge surrounding both body and nozzle and a small hole on each side of the neck. Figure 3, 2 is from a lamp of the same type but with triangular nozzle, imbricated leaf pattern on the rim, a conventional floral design on the top, and five small holes to take the place of the central filling-hole.

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[1] For a discussion of this knob see Introduction, p. 6.

[2] The same *motifs* often appear both on the bowls and on the lamps. See Courby, p. 379, fig. 76.

One of the most common forms of decoration on this type is a wreath of triple leaves and small buds, such as is shown on five lamps in figure *27*[1] from the National Museum in Athens (cf. our PLATE VI, 307). Numbers 1 and *2* are probably from the same mould but the former has a high edge, added after the lamp was removed from the mould, and two small holes on the sides of the neck. Numbers 3 to 5 differ from the others only in the width of the top, which seems to show that they come from another mould with exactly the same rim decoration. One might be inclined to believe that all five were made in the same mould and that the ring round the central opening was modelled separately, were it not for the fact that two of them (Nos. 1 and *2*) are exactly alike except for the raised edge, and the same is true of 3-5. The filling-hole varies slightly in size and shape, since it was not made in the mould. If we examine closely these two groups of lamps, we find that those with small top have a wider space between the design on the rim and the moulded ring than is the case in the other group. Furthermore, the designs on the nozzle in 1 and *2* are much more indistinct than in the case of the others. This shows that the former were made in a mould at least twice removed from the original matrix, i. e. the mould was made from a lamp like No. 5.[2] In the making of the new mould, however, the edge round the central hole had to be formed by hand, which accounts for this slight difference in the lamps. In No. *2* there are three sharp lines on each side of the nozzle, whereas there are only two in the other lamps. In these the lines are an organic part of the decoration and end in small dots or circles above, whereas in No. *2* two of the lines are quite separate. It is evident that as the latter came out of the mould the lines were so indistinct that the lampmaker found it necessary to retouch the lamp and then added an extra line on each side. Lamp No. 4 has a raised edge but no small holes on the sides of the neck. These are, however, so common on lamps of this kind that their absence in this case can only be due to an oversight. In lamp No. 3, as in No. 1, both the high edge and the small holes are present. Another common form of rim decoration is shown in figure 3, 3 (p. 14). On each side is a heart-shaped design near the handle and a circular shield toward the nozzle. This pattern is of particular importance because it was borrowed from the Cnidus lamps, in which the separate designs were added by the *appliqué* process. One lamp from Corinth (No. 309) has not only the same rim decoration but also the shape of the Cnidus lamps; only the form of the nozzle and the fact that it is moulded show that it belongs to type XVIII.

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[1] These lamps have no inventory numbers. A similar lamp is Walters' No. 484, which in his catalogue has been incorrectly classed among the Roman lamps.

[2] For the process of making moulds see Fremersdorf, pp. 44 ff.

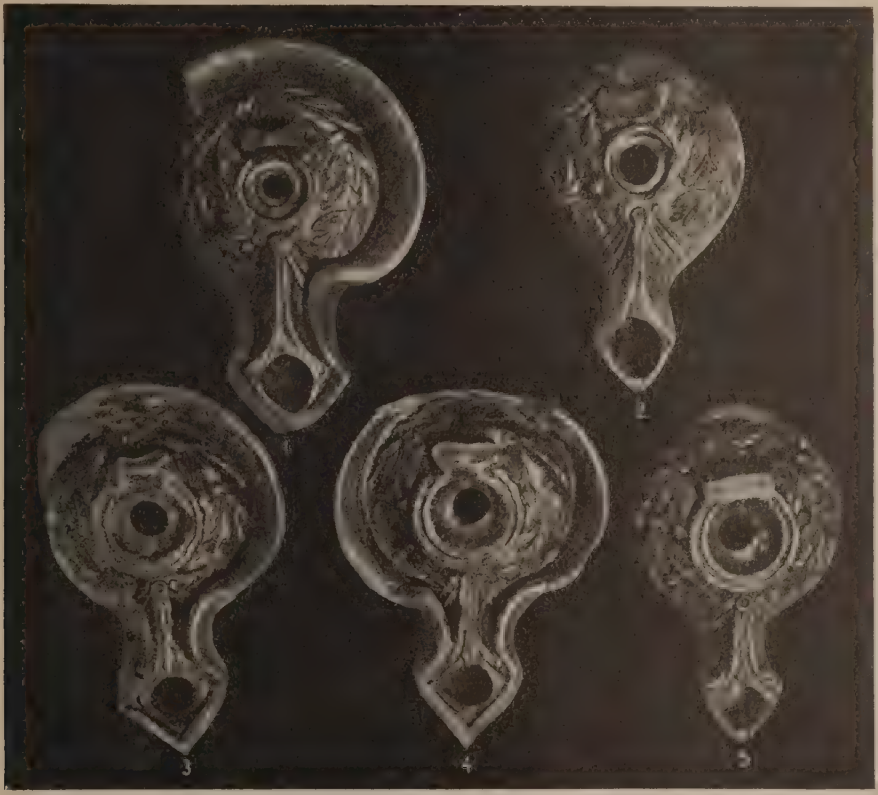

Figure 27. Five Lamps in the National Museum, Athens.

It would lead us too far afield to discuss in detail all the varieties of this very interesting type of lamps, but it will be necessary to point out a few features which will give us some indications of their relative dates. We have seen above that the shape developed from the wheel-made Hellenistic lamps like those of type IX with long pointed nozzle. Figure 1, 5 (p. 12) shows a lamp of a shape resembling those of type IX, with the addition of the handle, and figure 1, 3 is from a lamp of the same type but with a raised edge around the entire lamp and two small holes on the neck. It even has the knob on the side, which is crowded in between the raised edge and the side of the lamp. The relation of these lamps to those shown in figures 2 and 3 is apparent at first sight, and it is evident that they cannot be far apart in date. The shape of the nozzle is particularly important. The pointed nozzle on the lamp in figure 2, 1 was borrowed from the wheel-made lamps such as that in figure 1, 3 (cf. No. 195, PLATE V). In type XVIII it is most common on lamps with ribs on the rim (Figures 2, 1 and 3, 1), which is the simplest and undoubtedly an early form of rim decoration. The triangular nozzle came in later and is almost invariably found on lamps with more elaborate designs on the rim. Another sign of late date is the disappearance of the knob on the side, which on the lamps with handle is only a survival. From what has been said above, we may conclude that the earliest form of nozzle on type XVIII is the pointed kind, that the ribbed pattern is an early type of rim decoration, and that the presence of the knob on the left side and the rosette on the right is another evidence of early date. The high edge, on the other hand, is found with either of these varieties and gives no indication as to the date of the lamp. A late variety, of which there are two examples from Corinth (No. 310, PLATE VI, and No. 311) have incised decorations on the rim and rudimentary volutes on the shoulder. These belong to the period of transition between the Hellenistic types and the Roman relief lamps (cf. Introduction, p. 20).

Type XVIII is the earliest type of lamps on which the makers' signatures commonly appear. These are of great importance in showing the relation of this type to the Hellenistic bowls, since the same names sometimes appear both on lamps and on bowls. Such a name is Ariston, which occurs on several lamps of this type as well as on a great number of relief bowls, amphoras, and on one terracotta figurine[1]. Ariston seems to have carried on an extensive business in different parts of the world, as is shown by the fact that moulds with his signature have been found in Athens[2] and Tarentum[3], while his wares have found their way even as far as to Rome[4].

He certainly had a factory in Delos, where apparently both lamps and bowls were produced[1]. It is not easy, however, to establish the date of his activity. The bowls signed by him belong to the class which Courby dates in the third century, but the same author comments on the poor quality of the glaze on the Ariston vases and the well developed apices on the letters of his signature, which, he says, *donnent à croire que l'atelier d'Ariston est d'époque relativement récente et ne remonte pas au-delà de* 250 *av. J. C.*[2] Unfortunately we know too little about the chronology of Hellenistic pottery to be able to assign more definite dates. There is, however, one important fact which makes it highly probable that the activity of Ariston in Delos belongs chiefly to the second century B. C. The importance of Delos as a manufacturing centre dates from the year 166, when the Athenians took over the island at the instigation of the Romans and drove the old inhabitants from their homes. Athenian merchants and manufacturers then flocked to the island in great numbers and established their trade. That Ariston had factories both in Athens and at Delos has been pointed out above, and it is very probable that he was one of the manufacturers who came with the new Athenian colony to the island. It is not at all unlikely, however, that Ariston is the name of a firm, which may have been old and well known at the time when the Delos branch was established. Unfortunately we have no signatures preserved from Corinth to show where the lamps of type XVIII were produced. The only signature found on a fragment of this type begins ΙϹΙΓ̣ . . . . (Plate XXX, 302), and this does not appear on lamps from Delos.

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[1] Walters, *Catalogue of Terra Cottas*, E 16.

[2] Furtwängler, *Samml. Sabouroff*, vol. I, pl. LXXV.

[3] Walters, *Catalogue of Terra Cottas*, E 69.

[4] *C. I. L.* XV 2, No. 6871.

Although but a few small fragments of type XVIII have been discovered in Corinth, at other Greek sites it is common enough. In the National Museum in Athens there are several hundred lamps of this kind, and in Delos it is the most numerous type of moulded lamps. The fact that such a common type is one of the rarest kinds of lamps in Corinth must be due to a specific cause. This can only be that the type was produced chiefly during the hundred years between Mummius and Caesar while Corinth lay in ruins. The few fragments found there would, then, belong either to the period before its destruction or to the time after its restoration under Caesar. Most of these fragments are either plain or decorated with ribs on the rim, and in two cases the knobs on the sides are preserved, all of which are, as we have seen, indications of early date. One fragment (Plate VI, No. 307) has a leaf pattern on the rim, and this is one with wide top like those shown in figure 27, 3-5, hence an early specimen of the kind. These fragments must belong to the period before 146 B. C., and since they are very few it seems likely that the type had come into vogue shortly before the destruction of the city. The difference in shape and decoration between these early specimens and the late lamps of the type, such as No. 310 (Plate VI), shows that a long period of development elapsed between the production of the two varieties. Hence the later kind must date after the restoration of Corinth, as is further shown by its relation to the Roman lamps. At this time the Ephesus lamps were the most common type in use and probably drove type XVIII from the market. We may thus with great probability date the beginning of type XVIII shortly before the middle of the second century B. C., or about the time when the Athenian cleruchy was established in Delos. During the following hundred years it was the most common lamp type in Greece, and did not wholly disappear before the last half of the first century B. C.

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[1] See Courby, p. 365.

[2] P. 365.

TYPE XIX

Catalogue Nos. 312-371; Plate VI

The commonest kind of Hellenistic lamps from Corinth is the so-called Ephesus type[1]. Several varieties appear within the type, but certain characteristics make it easily distinguishable from other types. The body is double convex with a sharp angle between the two halves. On one variety the top is flattened and set off from the rim by a raised band (Plate VI, 316), the others have a high edge surrounding the top. This edge, which is not made in the mould but added separately, covers the raised band and sometimes also a part of the rim decoration. The purpose of the high edge was to facilitate the pouring of oil, and for the same purpose three holes were sometimes made in the depression between the filling-hole and the surrounding edge (Plate VI, 363). When the central hole was made by means of a tubular instrument the clay would adhere to the tube and cause the edge round the filling-hole to become slightly raised, so that the oil poured into the top could not all flow down unless the small holes were made. It is clear, however, that the lamp would function without these holes, hence they are lacking in a great number of examples with high edge

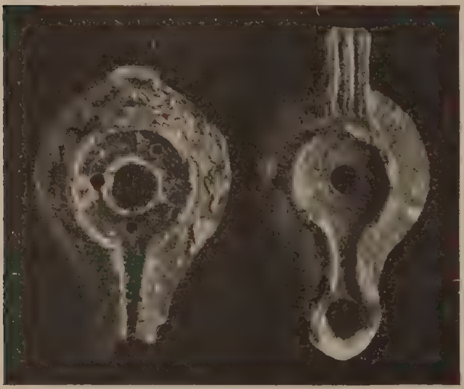

Figure 28.

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[1] This is the term given by Walters (p. 46) from the numerous lamps of this type discovered by Wood in Ephesus. Cf. Heberdey, *Forschungen in Ephesus*, I, p. 179.

(Plate VI, 329). Only in one lamp (Fig. 28, No. 323) without this edge are the three holes present, and in this case there is a shallow depression between the raised band and the central filling-hole and a channel on the neck connecting the top with the wick-hole. A similar channel is found on some of the lamps with raised edge round the top, in which case the channel is closed by the edge. In one example from Corinth (Fig. 89, No. 345) there are only two small holes in the top, one toward the nozzle, the other toward the handle; and in another lamp (Fig. 91, No. 355) there is a single hole toward the nozzle[1].

The rim in all but a few cases carries some decoration in relief, of which a great variety of patterns occur (see Fig. 29). The same patterns are sometimes found on two or more lamps, but in such cases the lamps usually differ either in size or in some other particular. These differences are not apparent in the case of small fragments, but among those which are nearly complete there are no two lamps in Corinth of this type which can have come from the same mould. The patterns are either geometric or naturalistic or a combination of both, but it is difficult to trace any development of the designs. The simplest kind of pattern is sometimes found on lamps with raised edge round the top, sometimes on the other variety. The reason is probably that the designs did not develop on the lamps themselves but were borrowed from

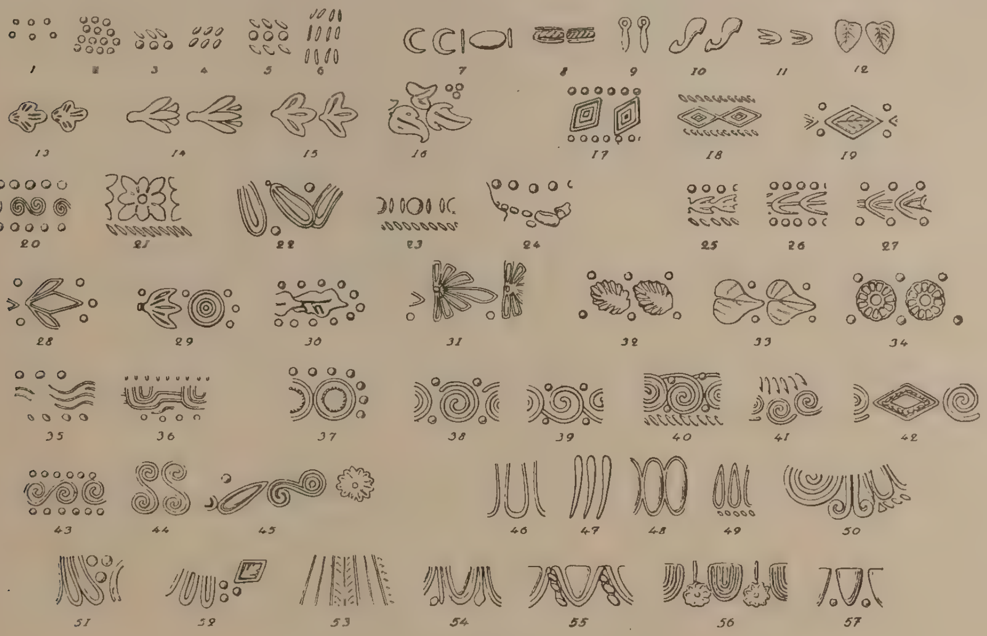

Figure 29. Rim Patterns on Type XIX.

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[1] Cf. Waldhauer, pl. VIII, 96.

other kinds of pottery. A comparison of these lamps with the Hellenistic bowls will show that, just as in the case of the preceding type, most of the rim patterns have been borrowed from the bowls[1]. Usually the design begins at the nozzle on the right side and continues round the whole lamp, so that on one side it is turned away from the nozzle, on the other toward it. In order to avoid this incongruity the last unit of the pattern on the left side is often turned round so as also to point toward the handle. More often a different pattern terminates the design toward the nozzle (see Fig. 29, 7, 29, 45, 50-52), and in some cases there is a separate decoration on the neck (Fig. 30). Less commonly the rim decoration begins at the handle and continues on both sides toward the nozzle, so as to make the lamp perfectly symmetrical. In such cases the handle was taken into account from the beginning, whereas the others seem to indicate that the decoration was designed for lamps without handles; however, no such lamps of this type have been found in Corinth.

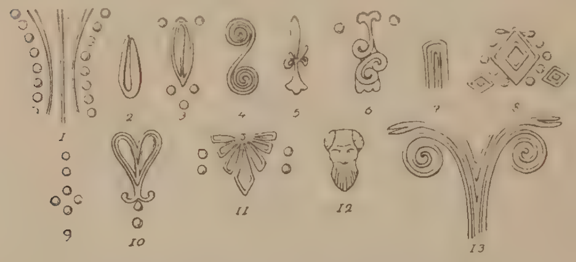

Figure 30. Designs on the Neck of Type XIX.

The nozzle is of two kinds, triangular or rounded, the latter with a wide rim round the wick-hole. A few rare examples of different kinds of nozzles occur, mostly on late specimens of the type (No. 324). Only in a few cases is so much of the nozzle preserved that its shape can be determined. The triangular form is certainly the more common, but the two kinds seem to have existed side by side throughout the period in which the type was produced.

The handle is the least variable feature. It is a vertical ribbed loop-handle added after the lamp was removed from the moulds, and the rim decoration is usually continuous under the handle. The origin of the ribs on the handle can be explained on the basis of imitation of metal lamps, as in the case of type XIII. Two handles of type XIX (Nos. 343 and 370, Fig. 31) have a cross-piece, made as if to hold the ribs together. This kind of handle is found only on types XIII and XIX, both of which, as the metallic glaze further indicates, are imitations of bronze lamps. On a single late lamp of type XIX (No. 324, Fig. 28), the handle was formed in the moulds and is decorated with the same pattern which appears on the rim. The base is mostly oval in shape and slightly raised. In a few cases it is concave, so that the outer edge forms a rudimentary base-ring, and on two late specimens this ring is fully developed as on the early Roman lamps.

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[1] Cf. Courby, p. 379, fig. 76.

The clay in some lamps of type XIX is dark gray as in the Cnidus lamps, more often ash-gray. The glaze is thin, of a dark gray or black color with metallic appearance, but is usually poorly preserved. In a few cases the clay is buff or pale red and the glaze light brown or greenish yellow. That this difference is not due to the composition of the clay or the quality of the glaze is evident from some mottled specimens on which both clay and glaze are light brown in spots and dark gray on the rest of the lamp.

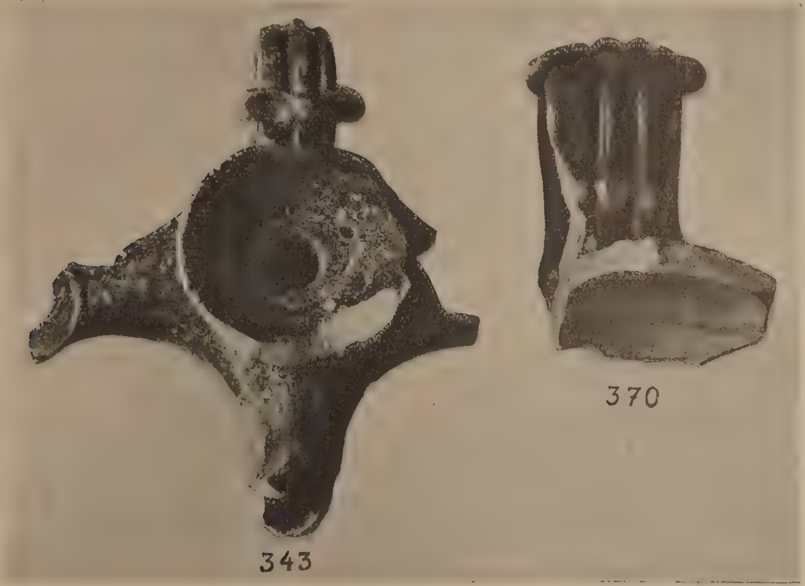

Figure 31.

Type XIX is most common at sites in Asia Minor, particularly at Ephesus. Hundreds of examples from there are now in the Museum in Vienna, others in the British Museum[1] and elsewhere. Besides Ephesus, the chief sites where this type has been found are Sardis[2], Notion[3], and Delos[4]. These collections from Asiatic sites make it probable that the type was produced chiefly in the East and that the lamps found at Corinth are importations from there. Though found at other sites in Greece they are nowhere so common as in Corinth, a fact which is easily explained by the geographical situation of the city and its commercial relation with Asia Minor. At the time when the Roman colony was established in Corinth the new settlers had to import everything they needed, and since the lamps of this type were already popular in Greece they were naturally brought into the new city in great numbers. The local lamps produced at this period have been discussed under types XVI and XVII. There is no doubt that type XIX began to be made at an earlier date[1], but most of the examples from Corinth belong to the time after the rebuilding of the city under Caesar. One broken specimen was found together with an early coin of Augustus in a small pocket in the Theatre, and in the Athena Trench and south of the Odeum[2] numerous examples were discovered together with early Roman relief lamps and wheel-made lamps of type XVI. On the other hand, it is very unlikely that the Roman colonists of Corinth continued to import their lamps from the East after the more artistic Roman lamps had come into the market, some of which, belonging to types XXI and XXII, cannot be later than the end of Augustus' reign. The development of the Roman relief lamps belongs to the period of the Romanization of the Greek world under Augustus, and during that period the Hellenistic types went out of use.

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[1] Walters, Nos. 326-349.

[2] Shear, *A.J.A.*, XXVI, 1922, pp. 401 ff.

[3] Demangel and Laumonier, *B.C.H.*, XLIX, 1925, pp. 343, 344 and fig. 18.

[4] Deonna, *B.C.H.*, XXXII, 1908, pp. 149 ff., and figs. 16-22.

ROMAN AND EARLY CHRISTIAN LAMPS

TYPE XX

Catalogue Nos. 372-382; Plate VII

We have discussed in the Introduction the twofold trend of development from Hellenistic to Roman lamps, and a link in this development is formed by type XX. The shape resembles that of the preceding two types but the body is deeper and of a more rounded profile. The top, which is very small, is usually plain or decorated with simple raised lines; the rim and the entire body have rows of raised dots. The nozzle is rounded and decorated with double rudimentary volutes, and from the volutes on the shoulder a raised line extends below the nozzle and separates it from the body (Plate VII, *372*). The handle, which is preserved only in one case, resembles that on type XVIII but has only one groove through the middle. On the lamps from Corinth it is added separately, but similar lamps from the Athenian Ceramicus and the Cave of Pan on Mt. Parnes have a moulded handle like that on Roman relief lamps. On the reverse is a raised ring, sometimes also a row of raised dots, and within is a large letter A[1], usually written with the top toward the handle but on one example (No. 372) it is upside down. Some variations occur, e. g. No. 382 (Fig. 93), which lacks both signature and raised dots, but is just like the rest in shape.

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[1] Lamps of this type have been found in a tomb at Sardis dating from about 190 B.C. See T. L. Shear. *A.J.A.*, XXVI, 1922, p.401. One undecorated specimen was discovered among the objects from the shipwreck at Anticythera, which seems to date before the middle of the first century B.C. See 'Αρχ. 'Εφ., 1902, pp. 146 ff. and pl. H 28. Svoronos wrongly dated it in the third century of our era. 'Ο Θησαυρὸς τῶν 'Αντικυθήρων, p. 83.

[2] *A.J.A.*, XXXII, 1928, p. 451 and fig. 4, 1.

The clay differs but slightly among the lamps of this type. In the best examples it is rather hard, of a grayish brown or dark red color, but in the others it is brick red and very soft. In some specimens there are numerous particles of mica, which are probably to be accounted for by the admixture of sand in the clay, since some of the other lamps are entirely free from mica. In other respects the clay is so much the same that it seems likely that all the lamps were made in the same place. A grayish brown or purplish glaze covers most of the lamps, but in a few cases there is no glaze but a fine slip of the same color as the clay.

The clay of type XX is the typical red variety of the Athenian Ceramicus. That this is the place where the type was produced is further shown by its prevalence among the lamps from the Cave on Mt. Parnes, all of which are without doubt of Athenian make. At the Ceramicus, too, numerous examples have been found, some of which show a direct connection with the lamps of type XVIII. The large letter A, which is found on nearly all the lamps of type XX, occurs in the same form on several lamps of type XVIII, some of which also have raised dots on the rim and rudimentary volutes (cf. Fig. 32).

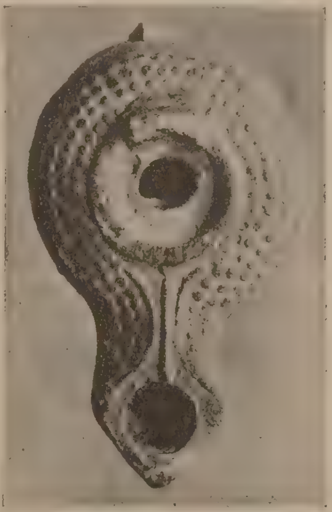

Figure 32. Lamp from the Ceramicus, Athens.

Judging from the clay and the comparatively poor workmanship of these lamps, one might believe that they belong to the late Roman period, but both their shape and the evidence from stratification make such a view impossible. The double volutes are found only on lamps of the first century A. D. and earlier, and the ribbed handle, added separately, went out of use before the second century of our era. Another indication of early date is the absence of the small hole on the neck, which is commonly found on the moulded lamps after the time of Augustus. Besides, the close connection with the Hellenistic lamps shows that the type must have developed in the early Augustan age. In addition to the lamps from the Ceramicus there are two transitional specimens in the National Museum in Athens which make this connection clear. One of these, shown in figure 33, 1 has the same general shape as the other lamps of this type, but on the rim is a leaf pattern like that on the preceding two types, only the leaves are set far apart and the space between filled up with raised dots in rows. The nozzle is missing, but enough of it remains to show that it had no volutes. The lamp shown in figure 33, 2 shows a further step in the development of the type. It differs from the Corinth lamps only in the shape of the nozzle, which is without volutes and has a broad rim round the wick-hole like that on some lamps of type XIX. These two specimens show conclusively that type XX developed directly from the Hellenistic lamps and cannot be a late off-shoot of Roman lamps. On the other hand, the rounded rim and small plain top show that the type does not fit in with the same development that resulted in types XXI and XXII. Hence it must be considered as an intermediate type between the Hellenistic lamps and the Roman lamps with broad rim and plain narrow discus such as type XXV. That the raised dots were used as rim decoration on the latter is shown by No. 511 (cf. Fig. 38, 1 and 2). A further indication of date is given by fragments of type XX discovered in 1926 and 1927. In the Athena Trench a few such fragments were found together with imported Roman relief lamps, which shows that the type was in use as early as the first century A. D. Yet the number of sherds belonging to this type is so small in comparison with the other types from the same fill, that it can hardly have been a common type in Corinth at the time when the relief lamps were imported from Italy. That it was still in use as late as the first century A. D. is not unlikely, because the moulded handle, which is found on lamps of type XX from the Cave of Pan on Mt. Parnes[1], was not common before the time of Tiberius. In the passage under the Odeum, which was filled up in the time of Alexander Severus, two small fragments of this type were discovered, which merely indicates that it is earlier than the beginning of the third century. There is nothing, then, in the evidence at hand to indicate that type XX was produced later than the first century A. D., whereas its relation to type XIX points to an earlier date. Its place in the

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[1] Cf. Walters, No. 771.

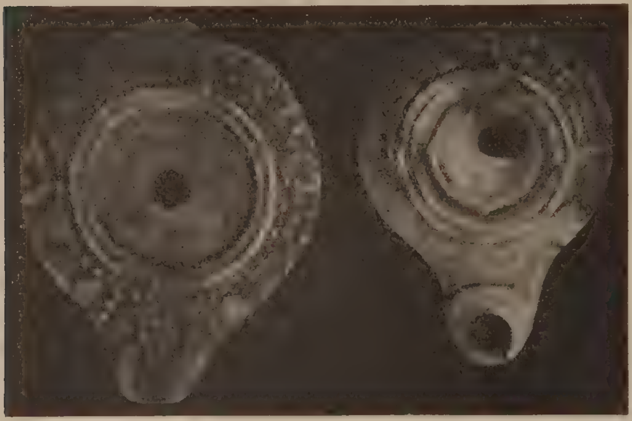
1 2

Figure 33. Two Lamps in the National Museum, Athens.

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[1] Rhomaios, Ἀρχ. Ἐφ., 1906, pl. 6, 5 and 10.

development from the Hellenistic to the Roman lamps makes it very probable that it belongs chiefly to the reign of Augustus but may have continued in use throughout the first half of the first century A. D. Thus while the Ephesus lamps were still being imported from the East and before the Roman lamps had completely conquered the market, these Athenian lamps enjoyed a short popularity. That they were not able to compete with the fine relief lamps from Italy is not to be wondered at.

TYPE XXI

Catalogue Nos. 383-417; Plates VII-IX

We have already spoken of the second century B. C. as a period of experimentation in the lamp industry, which resulted in the production of the very practical as well as decorative lamps of late Hellenistic times. Another such period was the second half of the first century B. C., the time when the Roman relief lamps evolved from the earlier types. The efforts put forth in the invention of new types at this period were chiefly directed toward an artistic product and resulted in the making of several new types, the artistic merit of which made the Roman lamps justly famous. The most natural thing for the lampmakers to do at such a time was to turn to the bronze lamps for models, just as their predecessors a century and a half earlier had done. To produce a comparatively cheap lamp with all the elegance if not the durability of metal lamps could hardly fail to be remunerative if successful, and the result of this attempt is seen in type XXI. Its characteristic feature is a decorative attachment above the handle, which is commonly found on bronze lamps of the Hellenistic and Roman period. As a rule the lamps of this type are large and they often have two nozzles.

Although the shapes vary considerably within the type, it is possible to group them in two distinct varieties. To the first of these belongs one large lamp (No. 383, Plate VIII) in almost perfect preservation. The rim is flat and narrow and on the discus is a pattern of tongues forming a rosette. The lamp has two rounded nozzles with double volutes and raised decorations on the neck. On the sides are two flat projections and over the handle is an attachment in the form of a slip-knot, terminating in two spirals below and surmounted by a palmette with cable patterns. The handle has been partly restored, but enough remains of the original to show that it was formed as a separate piece and added together with the attachment. On the bottom is a broad base-ring within which are traces of an inscription in Greek (Plate XXX, 383). Several fragments of other lamps similar to this but not all of the same large size show that this variety was not uncommon in Corinth. They are all made of a dark gray clay and covered with a black metallic slip like that of type XIX but of better quality.

The similarity between type XIX and the first variety of type XXI gives us some indication as to the date of the latter. The clay and glaze, so characteristic of these two types, are not found in any of the later Roman relief lamps. One specimen of type XIX (No. 325, PLATE VI) has projections on the sides, resembling those of No. 383, and a flat base-ring but has all the other characteristies of the Hellenistic lamps. These points of similarity indicate that type XIX was still in use when type XXI developed. Furthermore, the prototypes from which both developed are the Hellenistic bronze lamps which are often provided with two nozzles and an attachment above the handle[1]. On the other hand, the flat top with the chief decoration on the discus, the double volutes on the nozzle, and the base-ring are all characteristics of Roman lamps; and, as we shall see below, there is every reason for believing that the second variety of type XXI was produced in Italy. This goes to show that the first variety belongs to the transitional period between Hellenistic and Roman times.

The second variety, the examples of which are more numerous than those of the first, is the same as Loeschcke's type III. In his *Lampen aus Vindonissa* it comes after the lamps with triangular nozzle, our type XXII, but the rim on some of the Corinth fragments shows that it belongs to the earliest development of Roman relief lamps. Rim profile 1 (Fig. 34) is made from a fragment of type XXI, the second variety, and No. 393 has a similar but narrower rim. On the latter there is no flat band at the outer edge of the rim, hence it is an earlier form than Loeschcke's

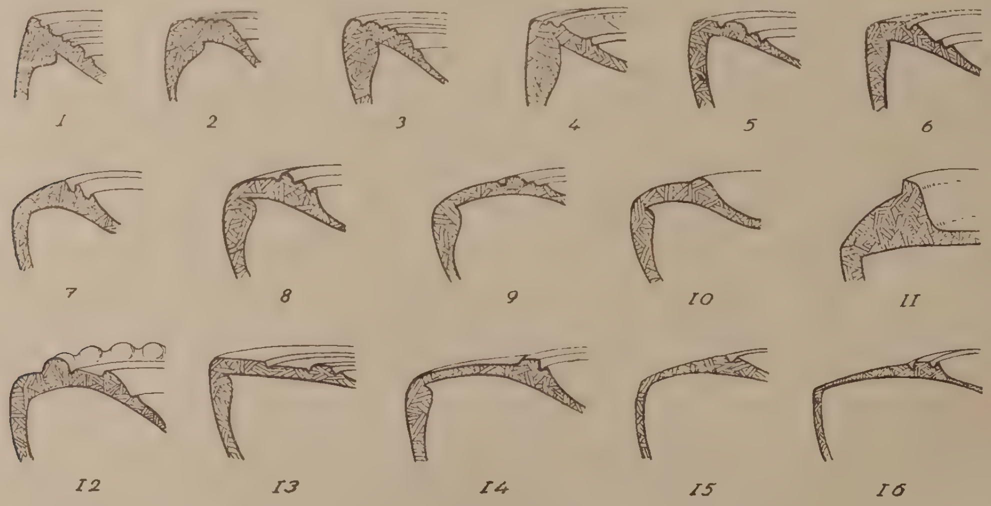

Figure 34. Rim Profiles of Roman Lamps, Types XXI-XXVII.

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[1] See Loeschcke, pp. 472, 473, and fig. 44.

Schulterform I, which is found on the earliest lamps from Vindonissa. The nozzle is much the same as that on the first variety but is usually longer and narrower and the volutes are more developed. Lamps with triangular nozzles and single volutes belonging to this type are found, though rarely,[1] and in all probability our No. 414 (Plate VII) is a lamp of that kind. In some cases there are animals' heads instead of volutes on the shoulders (Plate IX, 409; Fig. 35, 410 and 411).[2] The handle with its attachment in the case of the smaller lamps is made in the same mould as the lamp, consequently the attachment is hollow and often has a small hole on the back for letting out the air at the firing of the lamp. The most usual shapes of handle attachments are the two-lobed leaf[3] (Fig. 36, 406; Plate VII, 413), the crescent (Plate VII, 396), and the triangle (Plate VII, 400; Fig. 96, 401), the latter with some kind of decoration in relief on the front.[4] As a rule the lamps of the second variety, like those of the first, have a base-ring, but some have a flat bottom. Such an example is No. 412 (Plate VII), which is very much later than the rest and has nothing in common with type XXI except the attachment above the handle. The latter appears on late Roman lamps from Asia Minor,[5] and on some of the Christian lamps from Africa it is found in the form of a reflector.[6]

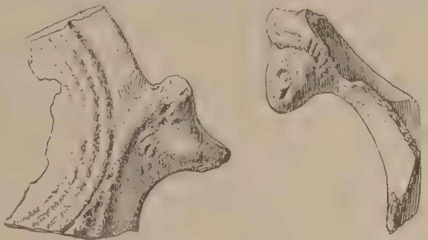

Figure 35.

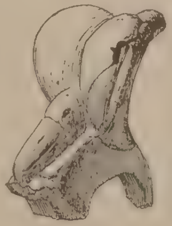

Figure 36.

The clay of all the early specimens of the second variety is buff in color and very porous. It resembles the Corinth clay but is lighter and softer. The glaze is chocolate brown and tends to peel off. The clay is so similar to that of type XXII that there can be no doubt that both were produced in the same place, and the similarity between these and the early lamps from Italy makes it very probable that they are of Italian make. There are also other considerations which favor such a view. Types XXI and XXII belong to the period when the Italian manufactured articles were being exported to all parts of Roman empire, and nothing is more likely than that Corinth, which was settled chiefly by Italians, should be among the first to import goods from the mother country. Unfortunately these lamps have no inscriptions, but the numerous Arretine sherds with signatures discovered together with the early Roman relief lamps show the extent of importation from Italy to Corinth in the first century A.D.[1]

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[1] See Loeschcke, p. 224.

[2] Cf. Loeschcke, p. 223, fig. 3, of a lamp from Herculaneum; and Walters, No. 851, pl. XXVIII.

[3] Bachofen (Römische Grablampen, pl. IV) calls them representations of the ἐφήβαια γυναικεῖα.

[4] The last two shapes are common on bronze lamps; cf. Loeschcke, pl. XXI, and Walters, plates V-VIII; *Herculaneum et Pompeii*, VII, pl. 59; see also *Musée Lavigerie*, Dixième Ser., pl. XV *bis*.

[5] See T. L. Shear, *A.J.A.*, XXVI, 1922, p. 407; and XXXI, 1927, p. 24, fig. 3.

[6] Delattre, *Les Lampes Ant. d. Musée d. St. Louis;* Leclercq, *Manuel d'Archéologie Chrétienne*, vol. 2, figs. 341, 342; Stuhlfauth, *Röm. Mitt.*, XIII, 1898, pl. IX.

With the exception of two late lamps (Nos. 412 and 413), the second variety of type XXI is synchronous with the early lamps of type XXII. Most examples of which the rim is preserved belong to the earliest shape of the Vindonissa lamps or to a still earlier development, and since the latter date from the time of Tiberius and later, the earliest lamps belonging to the second variety of type XXI must date near the beginning of the first century A. D. That lamps of this kind continued to be made for a long time is shown by the late fragments mentioned above, which are made of a different kind of clay from the rest. Some of the fragments with sloping rim and animals' heads instead of volutes are also of later date, probably from near the end of the first century A. D.

TYPE XXII

Catalogue Nos. 418-453; PLATE VII

Type XXII is the same as Loeschcke's type I, which has been so thoroughly discussed by him that it will be sufficient here to point out how far the evidence from Corinth agrees with that from Vindonissa. In figure 34, 2-7 are shown the chief variations in the profile of the rim, and a comparison of these with Loeschcke's profiles,[2] will show that our profiles 4-7 roughly correspond to his I-V, which leaves our profiles 1-3 without corresponding forms from Vindonissa. In Loeschcke's profile I the outer band of the rim, though not much wider than the inner two, is flat, and the gradual widening of this flat band is seen in his profiles II-IV (cf. our profiles 4-6). Our profiles 2 and 3, of which the outer ring is rounded and narrower than the second, are consequently earlier than any form of rim on the Vindonissa lamps. On the latest form of rim of this type (Profile 7) the outer band has a marked declination toward the outside as on the two subsequent types.

The most distinguishing feature of the present type is the broad nozzle with triangular termination and volutes at the base. A gradual development in the shape of the nozzle can be traced from the earliest to the latest examples of the type. This is best indicated in Loeschcke's figure I, in which three different variations of the nozzle are given which roughly correspond to the shapes in our figure 37. A still earlier form is shown in our No. 419 (Plate XXV). Here the volutes are so far apart and the end of the nozzle so narrow that a line drawn tangent to the outer circumference of the body and the volute does not touch the corner of the nozzle. Some specimens (Nos. 420, 453, and 418) belong to the same variety (cf. also Fig. 12). The rim of these, which resembles that in profiles 2 and 3 (Fig. 34), as well as the shape of the nozzle, shows that they antedate the earliest lamps from Vindonissa.

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[1] Cf. T.L. Shear, *A.J.A.*, XXX, 1926, p. 446. See also *A.J.A.*, XXXII, 1928, pp. 465, 466.

[2] P. 213, fig. 2.

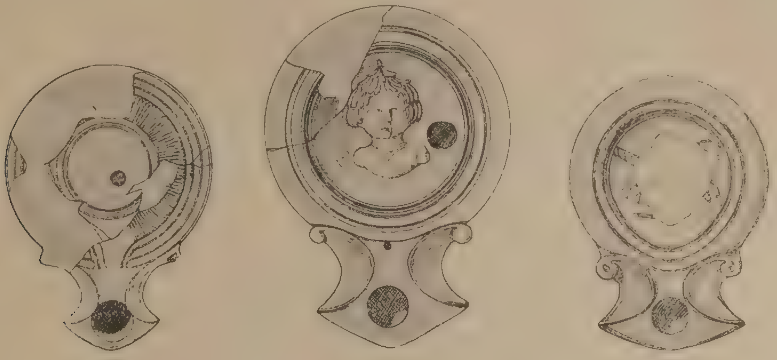
422 431 432

Figure 37.

Type XXII is the only kind of Roman lamps from Corinth without a handle, and several examples of the same type in the British Museum[1] and elsewhere show that a handle was often added, in which case it was not made in the mould but attached separately. A miniature lamp of type XXII (No. 453, Fig. 103), which has the signature LVCI on the reverse, has two ear-like projections on the sides, such as are common on the first variety of type XXI and again appear on a variety of type XXIV. The earliest lamps of type XXII have a base-ring, the others a flat base. Thus all the lamps with rim profiles 2 and 3 have base-ring, those of 5-7 have flat base.

The clay and glaze in the majority of cases are like those of the second variety of type XXI, but some variations occur. In a few instances the clay is red and the glaze brown or dark red and as well preserved as in the next two types. Both are doubtless importations from Italy, but probably from two different centres. The Latin inscription on No. 453 is sufficient to show that the lamp was not made in Greece, and the similarity of the others with the lamps from Italy shows their Italian origin.

The gradual development within the type indicates that it must have been in use during a long period of time, and a study of the reliefs will point to the same conclusion. Among the earliest specimens of the type simple patterns such as rays and tongues are common, and in some cases the discus is perfectly plain. Of the latter there are few examples from Corinth, but figure 12 shows two such lamps from Rome. These undecorated specimens generally have the earliest kind of rim and nozzle and often a tongue or channel on the neck, a feature which belongs to the early part of the first century A.D. Both the presence of the tongue and the simplicity of the discus decorations connect these early lamps of type XXII with the Hellenistic prototypes from which they developed. The best reliefs are found on lamps with rim profile 3. On the lamps of the later development, profiles 5 and 6, the compositions are often very elaborate but the details are less accurately rendered. One lamp with rim profile 6 (No. 431, Fig. 37) can be dated by the context in which it was discovered at about the middle of the first century A. D. It was found in a well in the Athena Trench together with a lamp of type XXIV (No. 459), one wheel-made lamp of type XVI (No. 209), and a coin of Agrippina the Younger. Its comparatively late date is shown by the broad outer band of the rim, the wide nozzle and the flat base, and also by the fact that the volutes of the nozzle encroach upon the rim. In all the earlier lamps the rim describes a complete circle to which the nozzle is added. The latest variety of the type with slanting rim and very wide nozzle is much inferior in workmanship to the earlier lamps of the type, but of this variety only a single example has been found in Corinth (No. 432, Fig. 37).

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[1] Walters, Nos. 555, 620, etc.

It has already been pointed out that some lamps of type XXII from Corinth are earlier than any of the lamps from Vindonissa and hence must belong to the Augustan period. Although this type was produced throughout the first century A. D., it was most common between the beginning of Tiberius' reign and the middle of the century. The marked decline of the latest variety indicates that the type continued in use in the second half of the first century, the period when the artistically inferior lamps of type XXV were common in Corinth. In certain localities type XXII continued to be made throughout the second and early third centuries,[1] but the Corinth lamps of this type all belong to the first century A. D.

TYPE XXIII

Catalogue Nos. 454 and 455; Plate X

Of type XXIII, which is the same as Loeschcke's type IV, only a few fragments have been found in Corinth. The only one well enough preserved to show its shape (No. 454, Plate X) has a rim like profile 8 (Fig. 34), with the outer band sloping toward the outside, a moulded handle with three grooves, rounded nozzle with double volutes encroaching on the rim, and a heart-shaped design on the neck. The discus carried a relief, perhaps a gladiatorial scene, but too little remains to identify the figure. On the reverse is a broad base-ring and an incised inscription (PLATE XXX) of which only one letter and part of another are preserved. Between the letters are marks of punctuation indicating that only the initials were given. The letters are almost certainly Latin, as is shown by the capital form of the M, which is common on lamps with Latin inscriptions but does not occur on any of the Corinth lamps with Greek signatures. The second letter, too, cannot be anything but a Latin L; enough remains of the horizontal stroke to make that reasonably certain.

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[1] See Loeschcke, p. 218, note 60.

The other fragments of the same type, which are very small, resemble the one described, but one has a rim like profile 5 (Fig. 34). None of the extant fragments has decorations on the rim.[1] The clay in most cases is pale red and the glaze dark red or brown and well preserved. The close similarity between this and the following type is an indication that the two were made in the same locality and are not far apart in date. The Latin inscription is sufficient proof that type XXIII was imported from Italy to Corinth, in view of the fact that the types which we know were manufactured in Greece are always signed, if at all, in Greek letters. The abbreviated signatures with negative, i. e. incised or stamped, letters are found mostly on relief lamps of Roman manufacture.[2]

That type XXIII developed directly from the Hellenistic lamps with rounded nozzle has been pointed out by Loeschcke,[3] and the double volutes which are characteristic of this type are found on two types of the transitional period (Types XX and XXI). Furthermore, a number of lamps of type XXIII in the National Museum in Athens show close connection with the Hellenistic lamps, and two specimens from the Museum in Geneva, shown in Loeschcke's figure 5, 2 and 3, indicate by the form of their rim and volutes that they cannot be later than the time of Augustus.[4] Hence we may conclude that type XXIII goes back directly to the Hellenistic prototypes, although it did not become common until the second quarter of the first century A.D. About the middle of the century types XXIV and XXV had already become common in Corinth and type XXIII was only rarely imported.

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[1] That the ovule pattern occurs on type XXIII in exceptional cases is pointed out by Loeschcke, p. 228, note 75.

[2] See Loeschcke, p. 216.

[3] P. 225.

[4] A lamp of this type was found in a tomb at Nona together with coins of Augustus and Agrippina. See de Bersa, *Bull. Arch. Dalm.*, XXVI, 1903, p. 22.

TYPE XXIV

Catalogue Nos. 456-504; PLATE X

The two-fold development from Hellenistic to Roman lamps gave rise to two different shapes: one with broad decorated rim and small plain discus, the other with narrow rim and large discus with figures in relief. The latter of these two kinds has been discussed under the preceding two types, and the gradual modification of the narrow rim has been traced. In type XXIV these two lines of development meet and merge into a single type. Most lamps of this type with figures on the discus have a narrow undecorated rim separated from the discus by one or more deep grooves (Rim profile 7, Fig. 34). Another variety has a small discus, either plain or decorated with simple raised rings, and a broad rim usually with a stamped ovule pattern or a raised design (PLATE X, 463, 467). In figure 38 are shown the most common rim patterns on Roman lamps of the first and second centuries A. D. Those patterns which appear on lamps of type XXIV are 6, 8, and 15, the most common of which is by far the ovule pattern.

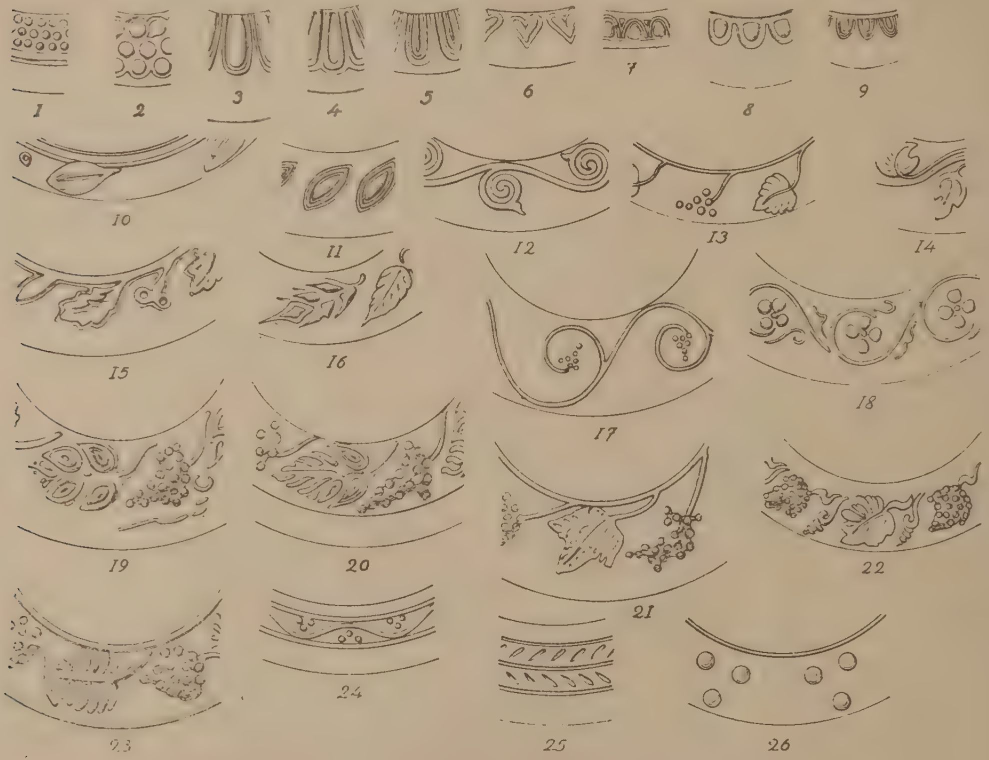

Figure 38. Rim Patterns on Types XXIV, XXV, and XXVII.

The chief difference between types XXIII and XXIV is the shape of the nozzle. On the former the rim continues round the lamp and is set off from the nozzle by means of the two volutes. On the present type the rim is divided at the base of the nozzle and the two ends terminate in volutes. It is easy to see that the nozzle of type XXIV developed from that of type XXIII. The volutes on the earliest types of Roman lamps are an artistic device rendering the connection between the nozzle and the rim less abrupt and rather emphasize the fact that the nozzle is an addition which is not allowed to interrupt the circular shape of the lamp. But as soon as the wider rim developed the nozzle began to encroach upon the rim in such a way as to seem to grow out from it, and then the volutes at the shoulders were omitted, since they were no longer needed to tie the two parts of the lamp together.

All the lamps of type XXIV from Corinth have a grooved handle[1] made in the moulds, but the grooves, as in the case of the next type, are found only on the upper half of the handle. On two fragments, probably belonging to this type (PLATE XXV, 456), the handle was not made in the moulds but added separately. The reverse is flat and usually set off from the sides by a single circular groove, but in some cases it is slightly raised. No signatures appear, but on some lamps there is a stamped circle in the centre of the reverse and similar circles on the rim close to handle and nozzle.

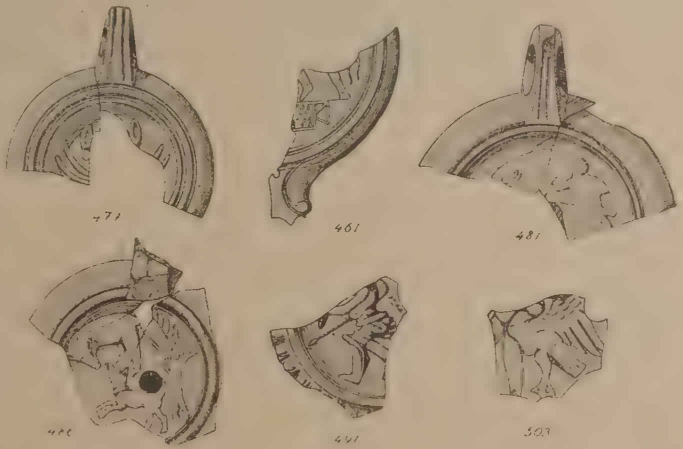

Figure 39.

The clay of this type is in most cases red and the glaze red or brown, but some variations occur. Thus No. 459 (PLATE X) is made of a greenish buff clay and covered with chocolate brown glaze, and both clay and glaze of No. 487 are dark gray. This difference was sometimes produced by the firing, but it is impossible to account for all the variations in that way. That the type as a whole was imported to Corinth is evident from the color and quality of the clay, and the workmanship indicates that is of Italian make. This is further shown by a small fragment (No. 461,

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[1] On the lamps from Vindonissa belonging to type XXIV, Loeschcke's type V, the handle is a rare exception, whereas the Italian lamps of the same type are generally provided with a handle.

11

Fig. 39) on which part of a Latin inscription on the discus is preserved.[1] The inscription is in two lines, the first of which ends in -VS, the second in -IVS.[2] The two names are SABINVS and POPILLIVS, the two gladiators represented above. Only the legs of the figure to the right are preserved.

Type XXIV is dated by Loeschcke chiefly in the second and third quarters of the first century A. D., but there are many indications that it was in use during a longer period of time. Although it is true that the nozzle developed from that of type XXIII, it does not follow that this development took place at the time when the earlier type was going out of use. On the contrary, there is evidence to show that type XXIV is directly connected with the Hellenistic lamps. The consideration that the latter extended down to the very end of the first century B. C. or perhaps later, a fact which has not hitherto been taken into account, makes it easier to bridge the gap between the Hellenistic and the Roman lamps. This question has been discussed in the Introduction and it is sufficient here to point out that lamps like those shown in Loeschcke's figure 6 and our No. 458 (PLATE XXV) can only be transitional to type XXIV. On the other hand it is unlikely that the type was fully developed and in common vogue before the middle of the century. The marked artistic decline shown in many of the reliefs as compared with those of type XXII, the absence of a base-ring, and the common occurrence of stamped circles on rim and bottom are all indications to that effect. It seems to have continued in use as late as the end of the first century, as is indicated by a lamp of this type (No. 467, PLATE X), discovered in a manhole to a drain at the west end of the Agora. With it were found one lamp of type XXV with heart-shaped nozzle, one wheel-made lamp of type XVI, and several coins, most of them from the time of Domitian. Another lamp of the same type (No. 459, PLATE X) was found in a well together with a coin of Agrippina the Younger. These points of evidence all indicate the second half of the first century A. D. as the time when type XXIV was in most common use in Corinth.

To this type also belong a few lamps without volutes, on which the rim terminates toward the nozzle in a curved line and sometimes forms a knob on the side as on the volute lamps. One variety of this kind has a channel on the neck and ear-like projections on the sides resembling those on the first variety of type XXI[1] (cf. No. 473, PLATE X). That this kind of lamps belongs to type XXIV is shown by two lamps from Vindonissa[2] with volutes at the nozzle as on the other examples of the type. Other lamps of related shape (Nos. 474, PLATE X and 475, Fig. 40) have almond-shaped discus and bottom and triangular termination of the nozzle. On the rim of one of these is a stamped leaf pattern, which is common on type XXV but is not found on any other lamp of type XXIV. One of the many varieties of lamps produced in Greece about the beginning of the second century, before type XXVII had developed, was modelled after lamps like our No. 475, with the projections on the sides omitted.[3]

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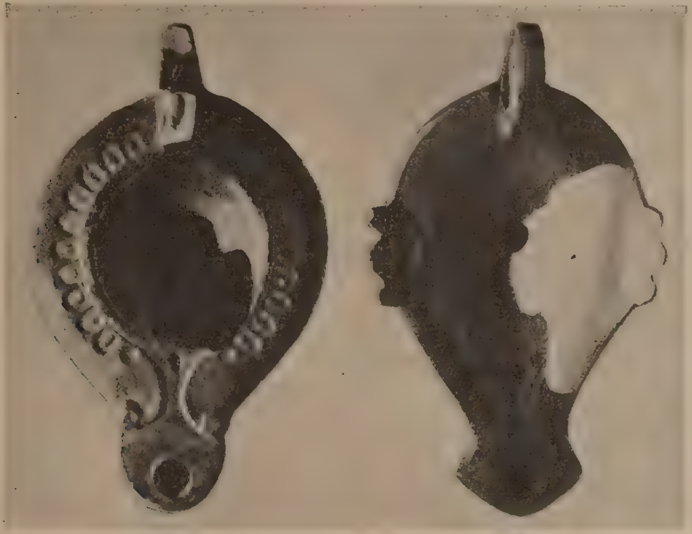
[1] Before this fragment was discovered I had already concluded on the basis of clay and glaze that this type was imported from Italy. See *A.J.A.*, XXXI, 1927, p. 336, note 2.

[2] This incription appears on a fragment from Vindonissa which, according to Loeschcke (No. 113 and pl. XV), belonged to a lamp with triangular nozzle, and a similar lamp is illustrated in Baur's *Stoddard Coll.*, No. 604. See also Bartoli-Bellori, *Le antiche Lucerne Sepolcrali*, I, 22; *C.I.L.*, XV, 6244a. In an article by Villefosse in *Mon. Piot*, II, 1895, p. 95, a lamp of this kind in the possession of M. Martinetti in Rome is reproduced in fig. 1. On each side of the group is a wreath with two ribbons, the lower ends of which are visible on the fragment from Corinth. In Loeschcke's figure these wreaths do not appear.



464 475

Figure 40.

TYPE XXV

Catalogue Nos. 505-525; PLATE X

Of the two lines of development of Roman relief lamps, from a union of which the preceding type was formed, the second gave rise to type XXV with its wide decorated rim and small, usually plain, discus. It would be a mistake to consider this as a last step in a long line of development from lamps of type XXII with narrow rim and large decorated discus. It is true that in the first half of the first century A. D. the narrow rim prevailed, whereas the broad decorated rim is the more common on lamps of the second half of the century. But, as we have pointed out above, lamps with wide decorated rim, such as our type XX and Loeschcke's type II, were in use early in the century, and it is from lamps of that kind that type XXV developed. Unfortunately the fragments from Corinth are too few to prove conclusively how early the type first came into use, but there are indications that some of the fragments belong to the early part of the first century. Thus we find on one fragment a rim pattern of raised leaves arranged obliquely with respect to the rim (Fig. 38, 10). The shape of the leaves is exactly the same as that of the stamped leaf pattern (Fig. 38, 11), which is one of the most common forms of rim decoration on this type. The raised design is certainly the earlier, and from it developed the impressed decoration. A similar change can be traced in the development of the ovule pattern. It first appears on Roman lamps as raised loops or tongues (Fig. 38, 3) which go back directly to the rim decorations on the Hellenistic lamps (cf. Fig. 29, 50-52). An intermediate step is shown in figure 38, 4 the design of which is partly raised, i. e. the loops are slightly higher than the rest of the rim but the inside of each loop is hollowed out and on the outside indentations are made to set off the pattern from the rim. The next step was to stamp the same pattern (Fig. 38, 5) and make the whole loop negative, and then from a gradual decrease in the size of the loops the common ovule pattern (cf. Fig. 38, 8 and 9) developed. A raised egg-and-dart pattern is found on some of the Hellenistic lamps (Fig. 29, 54), but it is less likely that the ovule pattern developed from it, since the dart is never found on the Roman lamps. Unfortunately the fragments of relief lamps on which the loop patterns appear have no part of the nozzle preserved — except the transitional fragment No. 458 — so that it cannot be definitely demonstrated whether they belong to type XXIV or type XXV, but the broad rim and small plain discus make it reasonably certain that Nos. 521 and 522 (cf. Fig. 38, 4 and 5) both belong to type XXV. This is further indicated by the fact that other raised patterns, such as those shown in figure 38, 2 and 10, appear on fragments of this type. On the other hand, lamps like No. 458 (Plate XXV) show that the development from raised to impressed rim decorations was also made on type XXIV, so that the two types seem to have developed simultaneously, the one borrowing from the other. Other forms of rim decoration, such as vines, tendrils, etc., (Fig. 38, 13-16) could not easily be made by stamps, hence they continued as raised patterns throughout the

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[1] Walters calls these projections handles (p. 76), but the fact that they are found on lamps of many different types with or without handles shows that they are purely decorative. Cf. Walters, Nos. 508-518, 616; Loeschcke, pls. XVI, 632, XVII, 633, 637, 712, and fig. 8, p. 242.

[2] Loeschcke, pl. XVI, 632, and pl. XVII, 633. Cf. Hiller von Gaertringen, *Thera*, III, p. 180, fig. 187; Blanchère and Gauckler, *Cat. du Musée Alaoui*, pl. XXXV, No. 24; *Hercul. et Pompeii*. VII, pl. 56.

[3] See under type XXVII, pp. 91 and 92.

Roman period. They are found on both types XXIV and XXV, but are more common on later lamps.

The encroachment of the nozzle on the rim, which has been referred to under type XXII, is very pronounced in the present type, where the entire width of the rim on the most fully developed variety is interrupted by the nozzle, and the wick-hole comes partly within the outer circumference of the lamp. Four variations of the nozzle of type XXV are shown in figure 41[1], arranged in their probable order of development. The first variety is roughly heart-shaped. That this is an early form appears from the fact that it is common on lamps with raised rim decoration and on those with plain narrow rim but is comparatively rare on lamps with impressed rim patterns. It is only a variation of the circular form of nozzle, also found on this type, though not on any specimens from Corinth[2], and this in turn goes back to the Hellenistic lamps rather than to the preceding types of Roman lamps. An intermediate form of nozzle is found on a relatively small number of lamps of which no examples have been found in Corinth. Both the form of the rim and the reliefs connect these with type XXII. The nozzle is rounded and added in such a way as to encroach but slightly upon the rim[3]. The heart-shaped form probably originated from the presence of small stamped circles at the edge of the nozzle toward the discus (cf. Fig. 41, 1). In the next three varieties the order of development can easily be traced. The second form (Fig. 41, 2) is probably as early as the heart-shaped nozzle. It seems to be limited to lamps with plain rim and is found on some small fragments of which the rim is comparatively narrow and perfectly horizontal like rim profile 6, figure 34. The straight line which separates the rim from the nozzle makes the latter look like an addition which is not organically connected with the lamp. It is the least satisfactory of the four varieties, and that is probably the reason for its being comparatively rare. Although it is certainly an earlier form than the third and fourth varieties, it seems to have continued in use as long as the others and appears again on lamps of the third and fourth centuries (Fig. 49, 6 and Plate XIII, 908). The third variety (Fig. 41, 3)

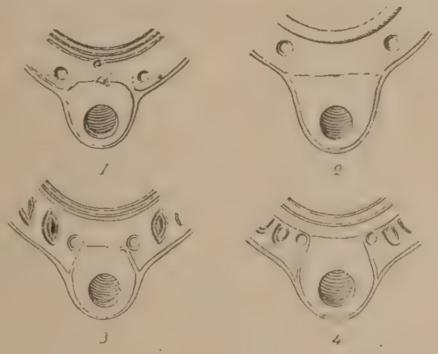

Figure 41. Four Varieties of Nozzle of Type XXV.

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[1] Cf. Loeschcke's fig. 7, p. 237.

[2] For this variety see Loeschcke, p. 237, fig. 7 K.

[3] For examples of such lamps see Hiller von Gaertringen, *Thera*, III, fig. 187; Walters, Nos. 451, 1246, 1286; Osborne, *Lychnos et Lucerna*, pl. IV, No. 71.

is intermediate, showing the development from the second to the fourth. Here the nozzle extends only part way across the rim but sufficiently to leave no room for the rim decoration. It is sometimes found with plain rim but is more common on lamps with ovules and oblique leaf patterns. The fourth and most common variety (Fig. 41, 4) is rare on lamps with plain rim and is chiefly found with stamped rim decorations and raised vine patterns.

The handle of type XXV, which is found on all the specimens from Corinth, is like that on the two preceding types. The reverse is flat and set off by a single circular groove and often has a stamped circle in the centre. No inscriptions have been found on this type from Corinth. The clay in most cases is red, like that of types XXIII and XXIV, and the glaze red or light brown. But a number of other varieties of clay and glaze are found, some of which cannot be accidental. Thus several fragments, the clay of which is red or buff, have a good red or brown glaze over a coat of white paint. A single fragment belonging to type XXIV shows the same technique.

The quality of clay and glaze indicates that most lamps of type XXV were imported to Corinth, and the resemblance between this and the preceding type makes it likely that both were imported from the same region. There can be little doubt that most of them were manufactured in Italy, though probably not all in the same locality. But two lamps of type XXV seem to be of local clay, and the fact that the glaze has mostly peeled off points to the same conclusion. These two lamps are very important in showing the relation between the imported lamps of the first century and the locally manufactured lamps of the subsequent period. In connection with the Greek lamps we have discussed the quality of the Corinthian clay and the fact that the glaze easily peels off. The lampmakers of the Roman period met with the same difficulty and solved it by omitting the glaze altogether. In the two lamps, Nos. 507 (Plate X) and 515, we probably have two early specimens of the Corinthian lamp industry which in the second century became famous in Greece. That this industry was still in its experimental stage is shown by the slavish imitation of the imported lamps, which was given up as soon as the industry became well established. Fortunately one of these lamps (No. 507) can be dated with a fair amount of certainty from the context in which it was discovered. It came from the manhole mentioned above (p. 82), which was probably filled up in the time of Domitian. This was the time when Roman relief lamps began to be made in Corinth, and about the same period the importation of lamps from Italy ceased.

Thus we have established the approximate date for the end of Type XXV. How early it first came into use in Corinth is more difficult to determine. The rim in some cases is the same as that found on lamps of type XXII, dating about the middle of the first century A. D., and it is unlikely that any of the preserved fragments from Corinth are much earlier than that, although the development of the type goes back to Augustan times[1]. Loeschcke[2] dates type XXV — his type VIII — in the second third of the first century, and the evidence from Corinth indicates that it began to be imported about the middle of the century and continued in common use till the end.

TYPE XXVI

Catalogue Nos. 526-531; PLATE XI

The so-called factory lamps (Loeschcke's types IX and X), which were the most common kind in the West toward the end of the first century A. D., were never imported to Greece in great numbers, chiefly because the local industries filled the need for cheap lamps. That factory lamps have been found in Corinth is another indication of the close commercial relations between the Roman colony and the home land. This type has been so thoroughly studied by Dressel, Loeschcke, and others that a lengthy discussion here will be unnecessary, especially as there are only a few lamps of this type from Corinth.

The type falls into two groups differing in profile and in the quality of the clay. The first variety, which is the more common, has a rim profile like that of figure 34, 10, with gently sloping rim (cf. Profiles 8 and 9). On the rim are two knobs in some cases placed at equal distances from nozzle and handle, but usually nearer the nozzle. Masks and other simple figures sometimes appear as discus decorations on this type but not on the lamps from Corinth.

All the lamps of the first variety have a moulded handle like that of the relief lamps. The nozzle is long and rounded at the end and on the neck is a narrow groove, in which there is sometimes a small hole. Sometimes there is a similar hole in the discus and none in the neck, and in some cases these holes are altogether lacking. The only two lamps of this type with the bottom preserved have a low base-ring, within which is the name MYRO (PLATE XXX, 526, 527) in raised letters. The clay of the first variety is light red and the glaze red or brown.

Of the second variety only two fragments have been found in Corinth. The top is deeply depressed and the rim slopes abruptly toward the outside (Rim profile

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[1] De Bersa reports that lamps of this type, his type A, were found in at least ten graves in the vicinity of Nona together with coins of the time of Augustus, *Bull. Arch. Dalm.*, XXV, 1902, p. 213.

[2] P. 239.

11, Fig. 34). The knobs on the rim are very high, and apparently there was no handle. No nozzle of this variety is preserved. The lamps are made of a hard brick red clay without glaze.

These two varieties of factory lamps are certainly both imported from Italy. Only about ten lamps and fragments of the type have been discovered in Corinth and these are, so far as I know, the only factory lamps found at excavations in Greece. In the National Museum in Athens there are two specimens both resembling our second variety. One of those (No. 3315), which has a mask on the discus and the signature LVCI on the reverse, is of uncertain provenience; the other (No. 3313), signed TANAIS, was brought from Smyrna. The Latin signatures on all these factory lamps in Greece show that they are importations from Italy[1], and the close resemblance in clay and glaze between the first variety from Corinth and most relief lamps of the first century A. D. is a further indication that the latter are also of Italian make.

Loeschcke dates the beginning of the factory lamps in Italy about the year 75 A. D.,[2] and from the context in which they have been found in Corinth it is likely that they are not later than the end of the first century. Their relation to the lamps of the second century also favors such a date. The latter certainly derived the knobs or panels on the rim from the factory lamps, and the common appearance of the makers' signatures on both these types shows a similar relation. The earliest relief lamps of Corinthian make belong to about the time of Domitian, and at that period, or shortly after, all importation of lamps from Italy to Corinth ceased.

LAMPS OF PECULIAR SHAPE

Catalogue Nos. 532 - 544; PLATE XI and Figures 42 and 43

Before taking up the lamps of the second century A. D. mention must be made of certain lamps of peculiar shape which cannot be classified under any particular type. Such an example is No. 532 (PLATE XI), which resembles the factory lamps in lack of decoration and by the presence of knobs on the rim, but has a short rounded nozzle and a triangular handle rising obliquely at the back. It is of very heavy fabric, of red clay, and covered with a dull red glaze. One lamp (No. 533, Fig. 43), of which only the handle is preserved, is especially important because it is the only specimen from Corinth of a Roman wall lamp[3].

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[1] The name MYRO occurs on factory lamps from Pompeii. See Loeschcke, p. 277.

[2] P. 269.

[3] For a discussion of this kind of lamps see Loeschcke, *Funde aus Haltern*, pp. 101 ff; and Wollmann, *Roma Aeterna*, IV, 1924, p. 92. Cf. Walters, Nos. 497-503; *C.I.L.*, XV, pl. III, *formae* 22 and 23; Waldhauer, pl. XI, 130 and pl. LI, 540.

Lamps in the shape of the human head or feet, of different kinds of animals, altars, boats, and other objects, which are common in Italy, are not numerous at Corinth, but some specimens of that class have been found. One lamp (No. 534, Fig. 42), of type XXII, is attached to the head of a figurine of which only the upper part is preserved. The lamp is broken, but enough remains to show that it had a gladiatorial scene on the discus. One lamp (No. 535, Fig. 43) has the shape of a statuette standing on a base and holding some object in front. From the base a semi-globular nozzle extends to the left of the figure, and on the back higher up is a filling-hole. Two fragmentary lamps are made in the shape of a human head. One of these (No. 537) is signed by the Corinthian lampmaker Secundus, whose activity falls chiefly in the second century. Unlike his other lamps, which are unpainted, this has a thin coat of chocolate brown paint. An interesting specimen in the shape of a barrel (No. 538, Fig. 43) is signed in two places by Crescens, who also made lamps of type XXVII.

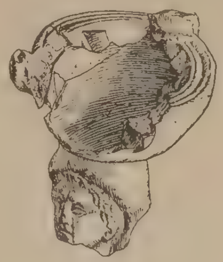
534

Figure 42.

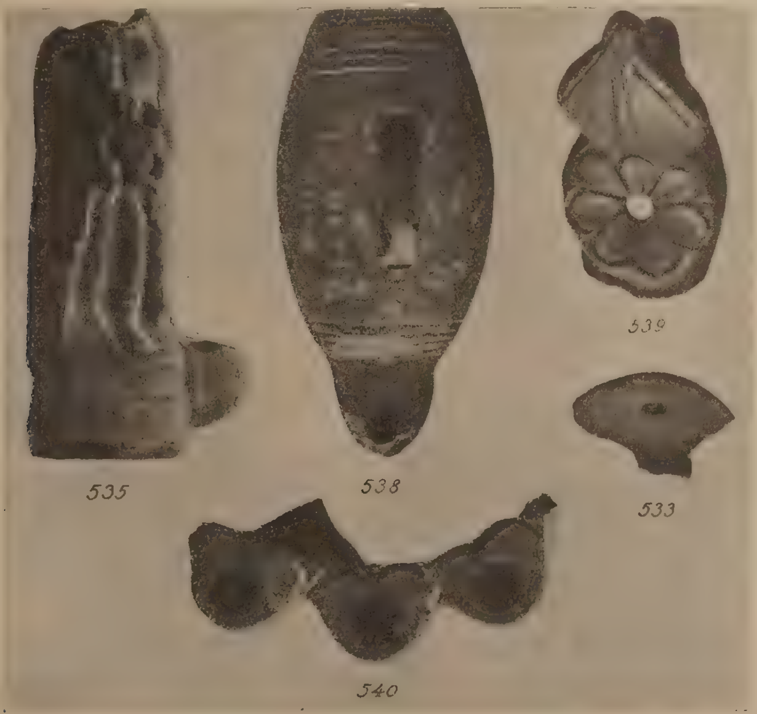

Figure 43.

A single lamp (No. 541, Plate XI), which shows the relation between type XXVI and group 4 of type XXVII, belongs in this connection. It has in common with the factory lamps two small knobs on the rim and a raised band about the discus, but in other respects it resembles the relief lamps. On the discus are four dogs in relief arranged in a circle round the central filling-hole. The nozzle is not preserved. A small fragment of a similar lamp (No. 542, Plate XXVI) has a mask on the discus, which is a common kind of decoration on the factory lamps but is also found on early lamps of type XXVII (cf. No. 702, Plate XII). Another kind of lamps, of which a few small fragments are preserved, is probably also transitional between the factory lamps and the later relief lamps, but the fragments are too small to show the shape. They are characterized by a great number of moulded rings on rim and discus[1], and in some cases globules and cable patterns are used as rim decorations (Fig. 34, 12). One fragment has a grooved knob on the rim.

TYPE XXVII

Catalogue Nos. 545-785; Plates XI, XII, XXVI-XXIX

Type XXVII, which comprises a very large number of lamps, is closely related in shape to type XXV. It has the same kind of nozzle with rounded termination and the wick-hole partly encroaching upon the rim; the handle, which is made in the mould and perforated, has usually two, sometimes three, grooves on the edge; the bottom is set off from the sides by a single groove and has as a rule an inscription incised in the clay.

Apart from a few either very early or very late examples which do not conform to the regular type, the lamps of type XXVII fall into four distinct groups. On the first of these (see Plate XI, 551, 556) the rim is wide, either plain, or, more commonly, decorated with a row of large impressed ovules (cf. Fig. 38, 8) but lacks the panels which are found on groups 3 and 4. The discus, which is surrounded by a narrow raised band (Rim profile 14, Fig. 34) sometimes lacks decoration but more often has a pattern of rays. Both the ovules on the rim and the rays on the discus are impressed, not made in the mould. On the second group (see Plate XI, 566, 570) the rim has a raised pattern of vines (Fig. 38, 19-23) or, in a few cases, tendrils (Fig. 38, 17 and 18) but no panels[2]; the discus, as on the preceding group, is small and surrounded by a raised band and invariably has a ray pattern. The third group (see PLATE XII, 582, 598-600, 603, 679, 695, 700), which is by far the largest, has a rather narrow rim, either plain or decorated with small impressed ovules (Fig. 38, 9), and on each side is a raised panel at the cross axis of the lamp. The band round the discus is often lacking (Rim profile 15, Fig. 34), and when present it is usually not raised but merely marked off by a double groove (Rim profile 16, Fig. 34). The discus carries some relief, sometimes a rosette or a wreath, and in one case (No. 691, Fig. 137) a geometric pattern, but the great majority have human or animal figures and often very elaborate compositions. The nozzle on all the first three groups is similar to the fourth variety of type XXV, with straight sides converging toward the discus (Fig. 41, 4). In the fourth group (see PLATE XII, 702) there is a shallow channel on the rim (Rim profile 13, Fig. 34) interrupted by a panel on each side. The nozzle is very small, its sides converge toward the discus until they meet in a point, and its top is lower than the top of the rim. Between the nozzle and the discus is a raised ridge with spreading ends. All the extant lamps of this group have figured reliefs on the discus.

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[1] Cf. Waldhauer, pls. XL, 409 and XLI, 421.

[2] One lamp from Sparta with a vine pattern and panels on the rim is published by Furtwängler, *Samml. Sabouroff*, pl. LXXV. On the discus is the figure of Attis, and on the reverse the signature ΠΡΕΙΜΟΥ.

The first and second groups, which resemble each other in their lack of reliefs on the discus and in the absence of panels on the rim, are most closely related to type XXV. It is chiefly in the first group that we can trace the transition between the two types. The main difference lies in the fact that type XXV like all the preceding types of Roman lamps is painted, whereas type XXVII, except for a few late examples, has neither slip nor paint of any kind. Among the earliest fragments we find certain elements common on the types of the first century but quite foreign to the fully developed lamps of type XXVII. The oblique leaf pattern, for example, which is the most common rim decoration on type XXV, is found on two fragments of type XXVII (Nos. 548, Fig. 110, and 549); a single sherd (No. 546) has a heart-shaped nozzle[1], and one has a nozzle like that in figure 41, 2. On the discus of the latter were scratched after the baking the Greek letters ΓΛΑΥ (PLATE XXX, 545), probably the beginning of the owner's name, and the same letters scratched in the same way are found on a fragment of type XXV (No. 511). Since both came from the same area, the two lamps must have been in the possession of the same person. Besides these there is a class of transitional lamps of oblong shape with a triangular termination of the nozzle. One such lamp is No. 3111 in the National Museum in Athens, signed ɯΙΝΙΚΙΑΝΟΥ, a well known maker of type XXVII, and a similar example from Delphi has the signature ANTWNIOY.[1] Some fragments of oblong lamps of this type have been found in Corinth, one of which (No. 744) has a signature beginning ΛЄW .... The relation of this variety to the imported Italian lamps has been pointed out under type XXIV. The triangular shape of the nozzle without volutes is a late development from type XXII. It is significant that on these transitional lamps and on all the lamps of the first group of type XXVII we find the raised band round the discus, as is shown in rim profile 14, figure 34. This is also common on types XXIV and XXV but is not found on the later lamps of type XXVII except on the second group, on which the raised vine pattern is so much higher than the rim as to be roughly on a level with the raised band.

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[1] Two lamps of this type in the National Museum in Athens (Nos. 3121 and 3122) have heart-shaped nozzle. A similar example was found at Nicopolis, cf. Philadelpheus, 'Αρχ. 'Εφ., 1922, p. 73, fig. 12, 4.

Another feature which shows the relative date of type XXVII is the handle. As in the case of the preceding three types it was formed in the moulds and consequently has a seam in the middle where the two halves of the lamps were put together. The grooves on the edge of the handle were also made in the mould, as is shown by a break at the seam, and in most cases the grooves on the lower half do not follow in a straight line with those above. Furthermore, where there are three grooves on the upper half, as is sometimes the case, the lower half has usually only two. On types XXIII-XXVI the grooves are regularly made in the upper half of the mould only, and the lower end of the handle is left plain. Among all the handles of these types there are very few exceptions to this rule. If we compare with these the handle on type XXVII we find that only in exceptional cases is the lower half ungrooved, and that only on the earliest specimens of the type. On group 3, which probably was the last to develop, the handle is always grooved both above and below. An intermediate stage is shown by a few lamps, mostly of the first group, on which the grooves continue below the seam but do not extend down to the lower end of the handle. The size of the hole through the handle also indicates relative date. On groups 1 and 4 it is comparatively large, as is the case on the lamps of the preceding period, but on groups 2 and 3 a gradual decrease can be traced continuing on the late imitations of type XXVII, until finally in the following type the hole disappeared altogether and the handle became a solid knob.

Corresponding to the development of the handle there is a gradual change in the size of the ovules on the rim. On the first group they are as large as on types XXIV and XXV, but on group 3 they are much smaller. With these indications in mind it is possible to tell even in the case of small fragments to which of the four groups the lamps belong.

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[1] *Fouilles de Delphes*, V, p. 187, No. 509; cf. Hautcoeur, *Musée Alaoui, Suppl.*, pl. XCV, 2.

The influence of the factory lamps in the development of type XXVII is most apparent in the shape of group 4. The knobs or panels on the rim, found also on group 3, developed from the suspension lugs on the factory lamps, the channel on the rim can be traced back to lamps like No. 541 (PLATE XI), which in turn developed from a fusion of types XXV and XXVI, and the use of masks as discus decoration is common both on the factory lamps and on the early lamps of group 4, type XXVII.[1]

From what has been said above it is evident that type XXVII developed from types XXV and XXVI; it now remains to show where and at what period this change took place. That type XXVII was produced in Greece is shown by the fact that it is practically limited to Greek sites, where it is one of the most common types of Roman relief lamps. Four such lamps in the Museum at Spalato, three of which are signed ΛΟΥΚΙΟΥ,[2] and one ΚΑΛΛΙϹΤΟΥ,[3] were found in the vicinity of Salona. These are certainly of Corinthian make. In the small Museum at Brindisi there is one unsigned specimen with plain rim and panels and a wreath in the centre, much like our No. 698. According to the Curator of the Museum it was found in Brindisi, probably a stray example brought over from Greece by its owner. No. 62171 in the Museo delle Terme, which has the same relief as our No. 635 (PLATE XXVII), is probably to be accounted for in the same way, if indeed it was not brought to Rome by a modern collector. There are other examples of this type in the local museums of Italy,[4] but they are so few that they can only have been brought from Greece.

We are then quite certainly dealing with a type which was manufactured in Greece and chiefly for the Greek market. The most important sites where it has been found are, besides Corinth: Athens,[5] Nikopolis,[6] Sparta,[7] Corfu,[8] Delphi.[9] Among the lamps and fragments from Corinth there are more than 500 handles of this type alone,[1] although as yet only a small part of the Roman city has been excavated. This astoundingly large number is itself a convincing proof that Corinth was the chief centre for the production of these lamps, and the character of the lamps themselves points to the same conclusion. The panels on the rim are certainly borrowed from the factory lamps, and Corinth is apparently the only city in Greece where these were in use. Besides, the evidence from the signatures and the reliefs, which will be discussed below, is sufficient for showing the Corinthian origin of type XXVII. The quality of the clay is a less reliable test, yet so far as it is possible to tell without a chemical analysis, the clay of this type is of the local variety. Though different shades of color appear, in the majority of cases the clay is light buff, and it usually contains a few small particles of mica. But the clay was never used without an admixture of fine sand or loam, and that probably accounts for the presence of mica as well as for the reddish color of some of these lamps.[2] Sometimes, however, the difference in color is due to the firing, as is shown by two lamps apparently from the same mould (Nos. 695 and 696) and both signed by Posphoros, one of which is ash gray, the other pale red. We have also seen in the case of type XVI, which is surely a local product, that the clay in most cases is of a red color.

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[1] See. No. 702, PLATE XII, and cf. Walters, No. 1230.

[2] *Bull. Arch. Dalm.*, XVI, 1893, p. 38, No. 546; XVIII, 1895, p. 9, No. 577; XXX, 1907, p. 132, No. 835.

[3] *Bull. Arch. Dalm.*, XLVII, 1924, p. 187, No. 1014.

[4] In the large collection of lamps in the Museo dei Conservatori there is not a single example of this type, and the same is true of the Museum in Palermo. One is recorded by Dressel as *inter lucernas rep. in Palatio et in foro (C. I. L.*, XV, Pars II, 6886b). It has the curious signature ΠΡΕΙΜΙΙ, which must be a corruption of ΠΡΕΙΜΟΥ.

[5] There are about 60 lamps of this type in the National Museum in Athens and some 20 among the lamps from the Ceramicus. See also Walters, Nos. 1204, 1215, 1222 from Athens.

[6] Philadelpheus, *Πρακτικά*, 1913, pp. 83 ff., and Ἀρχ. Ἐφ., 1922, pp. 66 ff.

[7] Five lamps of this type in the National Museum in Athens (Nos. 3135, 3105, 3108, 3106, 3120) have come from Sparta.

[8] *I. G.*, IX. Pars I, 845-853; Walters, Nos. 1209, 1214, 1217, 1219, 1223, 1230, 1231.

[9] *Fouilles de Delphes*, vol. V, pp. 184 ff.

Although Corinth was certainly the chief centre from which type XXVII was exported all over Greece, it is self-evident that the type was imitated by local lamp industries in other towns. Some of these may have started as branches of the Corinthian factories, but their products must have been intended chiefly for local consumption. Some of the lamps from Sparta are made of a different kind of clay from that of the Corinthian lamps, and some late specimens found in the Ceramicus are of Attic make. On the other hand, some indisputably Corinthian lamps of this type have been found both at Sparta and at Athens, whereas those of local make are later, hence there can be no doubt as to where the type first developed. Sparta was never a great centre of ceramic craft in Roman times, and the exportation of lamps from Athens began with the development of the following type. Whatever local manufactures may have sprung up outside of Corinth, it is most unlikely that any lamps were imported there during the time when the Corinthian lamps held the market; consequently all the signatures appearing on lamps of type XXVII actually found in Corinth are in all probability names of Corinthian lampmakers.

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[1] More than half of these have been found since 1925. If all the handles had been kept since the beginning of the excavations they would number in the thousands.

[2] In the case of the Corinthian pottery of the Greek period this seems not to have been the case, but the clay was apparently used unmixed, and when so used it is always free from mica.

It is hardly an accident that the lamps of type XXVII are unpainted. We have mentioned above the difficulty encountered by the Corinthian potters of the Greek period in making the glaze adhere to the clay, and this is probably the chief reason why it became impossible for them to compete with the Attic potters. The lampmakers of Roman times were doubtless aware of this difficulty and decided that it was better to omit the paint since it could not be made to remain on the lamp. In fact, we have already shown under type XXV that they tried their hands at painting the lamps before they gave it up. Probably about this period a new method of treating the lamps was invented whereby the unpainted clay was rendered impervious to the oil. The fabric of type XXVII is so thin and the clay so porous that without some such treatment the oil would surely ooze out when the lamp was burning. We know from a papyrus that minium and gum-water were used in Egypt for the lamps,[1] and it is very probable that something of the same kind was used elsewhere.

The local imitations of type XXV were produced about the end of the first century, and that must be the time when type XXVII came into vogue. As a rule these two types are not found in the same context, so that we have to allow some time for type XXVII to develop. During the Antonine period it was the common type in Greece[2] and was probably fully developed in the time of Hadrian. Hence about the beginning of the second century the importation of lamps from Italy ceased, the local wheel-made lamps (type XVI) disappeared from the market, and type XXVII came into use. The finds of that period from Corinth are very few, so that the exact date of the earliest lamps of type XXVII is difficult to establish. Whereas the coins of the Flavian Emperors are rather numerous, and likewise those of Hadrian and the Antonines, the coins of Trajan from Corinth are comparatively few.

We have pointed out above that group 1, which is the earliest of this type, is plainer than the more fully developed groups 3 and 4, and this is certainly due to its close imitation of type XXV. Groups 1 and 2 did not go out of use after the more decorative groups 3 and 4 had developed, but continued to be made all through the second century; and yet their development falls in the period before the artistic revival under Hadrian. It was during this revival — the last creative period of the Greco-Roman civilization — that groups 3 and 4 developed, whose artistic excellence is unsurpassed even by the best lamps of the first century.

In the late specimens there is a marked decline in workmanship and a return to simple patterns, such as rosettes and rays. The reliefs when found are either indistinct copies of those on earlier lamps or crude productions with the details of the figures generally neglected. In the late period of the type the ovule pattern gradually disappeared, and the rim of group 3 became plain; group 2 was common, but the vine pattern on the rim became crude and indistinct; group 4 almost disappeared, but the rim with a sunken band appeared on group 3 (cf. Nos. 582 and 700, Plate XII), always with some accessory decoration; the band round the discus was merely indicated by a double groove; the hole through the handle became smaller; the panels and nozzle, though still slightly raised, were further set off from the rim by deep lines; and on the reverse were usually two circular grooves instead of one. Another important change was the return to the use of paint. The painted specimens stand on the border line between types XXVII and XXVIII, but the line of transition is not clearly marked.

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[1] See Petrie, *Roman Ehnasya*, p. 13.

[2] This type has been found in tombs together with coins of the Antonine period. Cf. *Fouilles de Delphes*, V, pp. 190, 191; and Dörpfeld, *Alt-Ithaka*, I, p. 255.

Since the change is very gradual it is impossible to give any definite date for the transition. The deterioration of the type corresponds to the general decline of art at the close of the Antonine period. In the passage under the Odeum,[1] which went out of use not later than the reign of Alexander Severus, there were no painted fragments among the numerous sherds of this type, though some of the handles belong to a late phase. Group 3 was the most numerous, but some fragments belong to group 1. This is an indication that type XXVII was in use till about the end of the second century, and we may with great probability assign the painted lamps of this type to a time after 200 A. D.

The inscriptions on type XXVII are of great importance, not only for the light they throw on the chronology of the lamps but also because they furnish additional indication that Corinth was the chief centre for the production of this type. In the great majority of cases the lamps carry on the reverse the lampmaker's signature in Greek letters, usually a single name in the genitive case, less often in the nominative. The genitive can best be explained on the analogy of Latin inscriptions on lamps, which often have EX OF[FICINA][2] followed by the genitive of the name. When the nominative form is used a verb like ἐποίει must be understood (cf. No. 383), for which there are also Latin analogies.[3] Some names, e. g. Ἐαρινός, are found sometimes in the nominative case, sometimes in the genitive. On the Italian lamps of the first century A. D. the signature often appears in the form of three initials, and the same kind of signature is found on an early lamp of type XXVII from Corinth (No. 555,

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[1] See B. D. Meritt, *A. J. A.*, XXXI, 1927, pp. 457 ff.

[2] Cf. *C. I. L.*, XV, 6282, 6355, 6542, etc.

[3] *Ibid.* No. 6250: MAXIMVS L FABRIC MASC FECIT; 6627, etc.

PLATE XXX). Only the letters ɰ and Λ are preserved but between them is room for just one more where a part of the bottom is broken away. There were no letters before the ɰ or after the Λ, hence there cannot have been more than three, which were in all probability the initials of the maker's name. That the letters are Greek is shown by the cursive form of the ɰ, which does not occur in Latin signatures. We know of a lampmaker, Marcus Iunius Aescinus,[1] who signed his lamps M I A, and it is highly probable that the lamp in question bore the same signature. Three of his lamps in the museum at Nona are factory lamps, and if we are right in our identification of the name on the Corinth lamp we can thus connect our type XXVII directly with the factory lamps. Although no Latin inscriptions are found on the lamps of type XXVII, a remarkably large number of signatures are Latin names in Hellenized form. This is not surprising if we realize that the population of Corinth in Roman times was overwhelmingly Italian. Moreover, no less than nine of the signatures on the lamps of type XXVII from Corinth appear in their Latin forms on Italian lamps. These are: ΚΑΡΠΟΥ,[2] ΚΡΗCΚΕΝΤΟC,[3] ΛΟΥΚΙΟΥ,[4] ɰΑΡΚΙΑΝΟΥ,[5] ΟΚΤΑΒΙΟΥ,[6] ΟΝΗCΙɰΟΥ,[7] ΠΡΕΙɰΟΥ,[8] CΕΚΟΥΝΔΟΥ,[9] ΖωCΙɰΑC.[10] Most of these names are found on factory lamps, the most common type in Italy about the time when type XXVII developed in Corinth. This correspondence of signatures on the factory lamps and on type XXVII is so striking that it is tempting to believe that it is more than an accident.

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[1] Cf. de Bersa, *Bull. Arch. Dalm.*, XXXVIII, 1915, p. 80. Cf. also Bulič, *Bull. Arch. Dalm.*, 1890, XIII, p. 166, No. 516; Loeschcke p. 296; and Fink, p. 696. On a lamp in the Vienna museum, No. 787, the signature is written out M. IVNIV AESCINVS.

[2] Nos. 553, 743. Cf. *Jahresh. d. Österr. Arch. Inst., Beibl.*, XII, 1909, p. 74; *C.I.L.*, XV, 6355 (?).

[3] Nos. 679 and 538. This is probably a Hellenized form of the Latin genitive of Crescens, made on the analogy of the Greek genitive masculine participial form. The signature CRESCENS appears on factory lamps of the second century A. D. Cf. Loeschcke, p. 282, note 235. A more common signature is CRESCES, which is only a shorter form of the same name. Cf. *C. I. L.*, XV, 6390; Fink, p. 689; Loeschcke, p. 296; Kunsthistorisches Museum, Vienna, Nos. 673, 799 a, b, d; Musée Borély, No. 1.882.

[4] Nos. 603, 582, etc. Cf. *C. I. L.*, XV, 6573; Fink, p. 689; Loeschcke, pp. 259, 296, 301; Walters, No. 893; Kunsthistorisches Museum, Vienna, No. 473 a; Burgmuseum, Vienna, No. 2248; Bibliothèque Nationale, Paris, No. 4020; National Museum, Athens, No. 3315.

[5] No. 583. Cf. *C. I. L.*, XV, 6545.

[6] No. 752. Cf. *C. I. L.*, XV, 6336, 6583; Loeschcke, pp. 219, 259, 297; Kunsthistorisches Museum, Vienna, Nos. 819 a, b, 1277; Baur, *Stoddard Coll.*, p. 285, No. 643; *Jahresh. d. Österr. Arch. Inst., Beibl.*, XII, 1909, p. 74. A lamp in the Louvre (C. A. 1414) of type XXII has inscribed on the reverse ΟΚΤΑΥΙΟ ΜΙΝΟΔΩΡΟΥ.

[7] No. 754. Cf. *C. I. L.*, XV, 6585; Kunsthistorisches Museum, Vienna, Nos. 516, 783; Bibliothèque Nationale, Paris, No. 5287.

[8] Nos. 566, 755, Latin PRIMVS. Cf. *C. I. L.*, XV, 6684, 6788; Loeschcke, p. 248; Louvre, No. 4935.

[9] Nos. 760, 762, etc. Cf. *C. I. L.*, XV, 6679-81; Loeschcke, p. 488; Kunsthistorisches Museum, Vienna, No. 514; Burgmuseum, Vienna, Nos. 2237, 2195; Bibliothèque Nationale, Paris, No. 5304.

[10] No. 694. Cf. *C. I. L.*, XV, 6595.

We know that a large part of the population of Roman Corinth consisted of freedmen,[1] who at their manumission received the names of their former masters, and it is natural to suppose that many of them had worked in the large lamp factories in Rome and that upon their arrival in the new colony they established factories of their own. Since only one name is given in the Greek signatures it would be futile to insist that the correspondence of names in every case amounts to identity of persons, but the great number of similar signatures lends probability to the supposition.

The reliefs of this type are particularly interesting because of the light they throw on the art of the second century A. D. That the lampmakers of ancient times borrowed most of their *motifs* from existing statues and famous paintings is self-evident, but it is only in exceptional cases that we can identify with certainty the originals, because what has been preserved of ancient sculpture is, of course, only a small fraction of what once existed. A few of the figures on type XXVII deserve special comment in this connection.

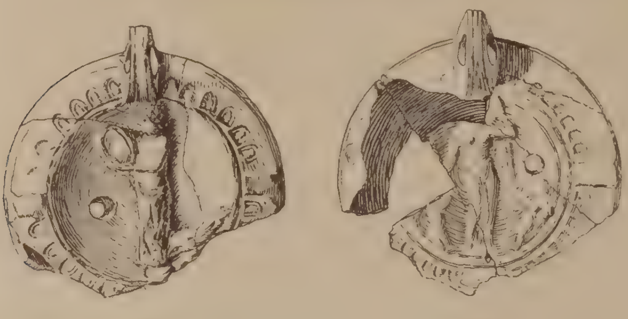
590 591

Figure 44.

One of the most famous statues of Corinth in Roman times was the so-called Armed Aphrodite on the citadel, and it is not surprising that she is represented on one of the lamps (No. 590, Fig. 44). The form of the statue is known from a series of Roman coins from Corinth,[2] on the reverse of which the goddess is standing, front view, but with her head turned to the left looking into the shield of Ares. She is nude to the waist and the drapery hangs down from the hips and is collected in a knot at the front. On some of the coins there is a small figure of Eros holding up a wreath toward her. The pose of the goddess on the lamp is exactly the same as on the coins, but the figure of Eros is omitted. Instead of this there is some object on her left side which must be meant for a dolphin. Imhoof-Blumer and Gardner have pointed out that the figures of Eros on the coins are probably mere attributes, not a part of the original statue, and the same may be true of the dolphin. Although there is almost

[1] Cf. Strabo, viii, 381: ἐποίκους πέμψαντος τοῦ ἀπελευϑεριϰοῦ γένους πλείστους.

[2] See Imhoof-Blumer and Gardner, *Numismatic Commentary on Pausanias*, p. 26 and pl. G. The identification of the statue with the "Armed Aphrodite" of Pausanias is certain from the fact that she is sometimes represented standing in her temple on the top of the citadel. A discussion of this subject will appear in some journal as a separate article.

no variation in the statue itself on the different coins, the figure of Eros is sometimes on her right, sometimes on her left side, and in one case there is one Eros on each side. Another lamp of type XXVII, found at Ephesus and now in Vienna[1], has the same figure of Aphrodite, and in the field are three of the attributes of Eros: the bow, the torch, and the *situla.* Both the type of the lamp and the figure of the Corinthian Aphrodite show that the lamp is of Corinthian origin. It has on the reverse the signature ΓΑΙΟΥ, which is also found in Corinth (cf. Nos. 706 and 717). A fragment of a figurine found in the Athena Trench in 1925 (Fig. 45, 1) is certainly a copy of the same statue but unfortunately is not well enough preserved to give the details. The position of the arm, however, and the shape of the drapery show beyond a doubt that the figure is that of Aphrodite with the shield.

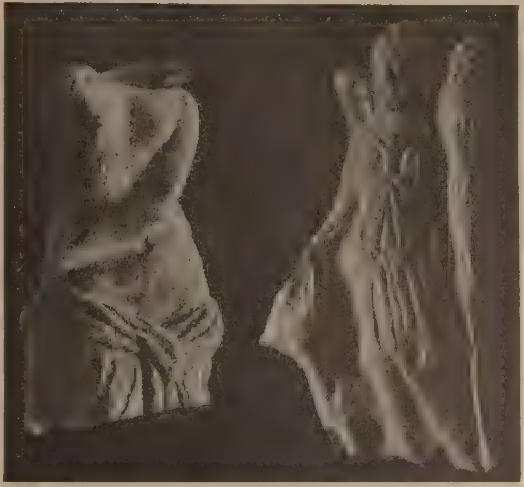

Figure 45. Two Terracotta Figurines from Corinth.

The Corinth lamp is interesting also from another point of view. The figure on the discus was apparently not formed in the mould but modelled by hand, and the ovules on the rim were stamped separately. The modelling is very poor and gives one the impression of having been made by an unskilled potter who was trying to imitate a well known work of art. Though we know little about the distribution of labor among the ancient craftsmen, it is self-evident that the common workmen in the potter's shop were not able to model the figures on the lamps. The matrices used for making the moulds were made by special artists and sold to the different shops.[2] We have evidence to show, however, that this was not always the method used, but sometimes, especially in the case of the plainer lamps, the modelling was done directly on the lamp, and from it new forms were made. This seems to have been the procedure in the case of the first group of type XXVII, and in the lamp with the Aphrodite figure we probably have the result of an attempt by an ordinary workman to produce something more elaborate than he was accustomed to make.

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[1] Through the kindness of Dr. Franz Miltner this lamp was brought to my attention.

[2] See Fremersdorf, pp. 44 ff.

Another figure almost certainly borrowed from a statue is that on No. 584 figure 46. It represents Artemis the Huntress, clad in a girt chiton and holding a spear in her left hand and a torch in her right. The top of her quiver appears over her right shoulder, but there is no strap in front. She is moving to the left accompanied by her dog. On some of the coins of Corinth the goddess is represented sometimes moving to the right, sometimes to the left, and always accompanied by the dog or by both the dog and the stag.[1] She appears to be holding a torch in one hand and a bow in the other, and the pose is approximately the same as on the lamp. The variations on the coins are probably due to the fact that the figure is seen from different sides, as well as to the free rendering on the part of the die maker. Most likely both the coins and the lamp are free copies of some large statue, perhaps the one mentioned by Pausanias.[2] Another figure which must go back to the same original is that on No. 592, figure 46. At first glance it appears to be the same as that on No. 584, but the figure is not Artemis but Hermes. With the exception of the chlamys, which is thrown over his shoulders and flutters behind, the drapery is just like that of Artemis, and the pose is exactly the same. Where she holds the torch and the spear he has his caduceus and money bag, and in the place of the dog he has his ram. The likeness of the two figures is so apparent that it cannot be accidental. That the original was a statue of Artemis rather than one of Hermes is indicated by the drapery, which is most unusual for Hermes, and the coins mentioned above point to the same conclusion. On No. 585 (PLATE XXVI) there is another figure of Artemis, holding a large torch in her left

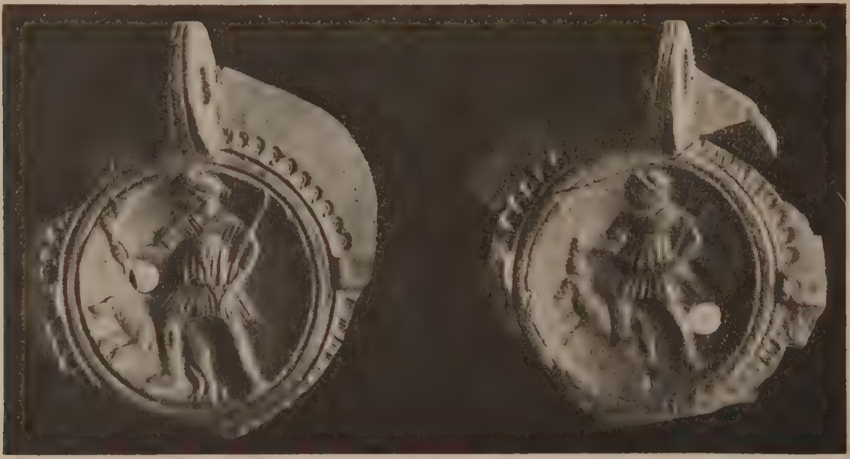

Figure 46.

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[1] See Imhoof-Blumer and Gardner, *Numismatic Commentary on Pausanias*, pl. D, LXV-LXVII.

[2] Book ii, 3, 5.

hand. A figurine (Fig. 45, 2) found in the Northwest Stoa in 1925 shows the same figure of the goddess and is, fortunately, better preserved than the lamp. Behind her is the stag, which she touches with her right hand. This was probably omitted on the lamp for lack of space, but the identity of the two figures is unmistakable. The figure of Hermes, which appears on fragments of four lamps (Fig. 47, Nos. 593 and 594), may be the same as that on some coins of Corinth[1] seen from a slightly different angle. The fact that several of the figures on this type of lamps also appear on Corinthian coins is another indication that the lamps are of local make.

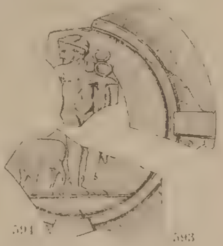

Figure 47.

One of the most common *motifs* is the gladiatorial combat, of which several hitherto unpublished scenes appear on type XXVII. Some of them are, unfortunately, so fragmentary that the kind of gladiators cannot in every case be identified with certainty. Only two groups of combatants appear: the *retiarius* with his opponent, the *secutor,* who wears greaves and full armor; and the *thrax,* whose opponent, the *hoplomachus,* is armed very much like the *secutor* but has both legs well bandaged instead of wearing greaves. He wears tunic and helmet and has a long shield in his left hand, either rectangular as on No. 645 (Fig. 123), or oval as on No. 644 (Fig. 122), and has a short sword in the right. The *thrax* like his opponent wears heavy armor but has a curved sword and a pair of greaves and his tunic is loose and overhanging at the waist. No. 644 shows the two in close combat, but here the *thrax* holds the dagger in his left hand. One might be inclined to interpret that as the strategem of a gladiator, who, having lost his shield, fights with the sword in his left hand in order to render the shield of his opponent useless, but the armguards on his left arm are against such an interpretation. Figures of gladiators with the dagger in the left hand are quite common,[2] and in every instance of which I am aware the armguards are also on the left arm. The explanation of Wollmann seems the most plausible, that the lampmaker purposely changed the position of the weapons so as to be able to show the action more clearly.[3] It is always the combatant on the right who is so represented.

The *retiarius* and *secutor* are most commonly pictured on these lamps. The former wears no helmet but often has loose flowing hair. He wears a loin cloth and has the *galerus* on his left shoulder, and the left arm is heavily bandaged down to the hand. Both the oval (cf. No. 634, Plate XXVII) and the rectangular (cf. No. 639 Plate XXVIII) form of the *galerus* appear. The net is never visible, but this is probably due to the difficulty of fitting into the discus of a lamp a scene which naturally required a great deal of space.[1] The net was used chiefly at the opening of the combat, and if the throw was successful the heavy armed *secutor* was at the mercy of his foe. If it failed the *retiarius* had to depend on his trident in the first instance, because by that he could still keep his opponent at a distance. If he lost both net and trident he had to fight with his short dagger, and in that kind of combat he had the disadvantage, since he was less protected than the *secutor*. The chances of winning were not all on one side, but sometimes the *retiarius* (cf. Nos. 634, 635, PLATE XXVII), sometimes his adversary (cf. Nos. 630, 633, PLATE XXVII) is represented as victorious.

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[1] Imhoof-Blumer and Gardner, *op. cit.*, pl. E, LXXXVI.

[2] Walters, Nos. 558, 560, 665.

[3] *Röm. Mitt.*, XXXII, 1917, p. 165, note 1.

The numerous representations of gladiatorial scenes on type XXVII also corroborate the view that it was produced in Corinth. Gladiatorial performances were introduced into Greece by the Romans, and at Corinth they were particularly famous,[2] where, as in most cities of Italy, there was an amphitheatre.[3] Some of the other reliefs, too, on this type are thoroughly Roman in character. Thus on one lamp in the National Museum in Athens, which was undoubtedly made in Corinth, there is a representation of Aeneas carrying Anchises on his shoulder and accompanied by the boy Ascanius.[4] Such a picture would hardly have been made by a Greek in the second Century A. D., but it is not surprising to find it on a lamp made in a city of Roman inhabitants.[5]

TYPE XXVIII

Catalogue Nos. 786-1412; PLATES XIII-XIX

The gradual deterioration of type XXVII which began about the end of the second century continued throughout the third and fourth, with the result that a great number of varieties developed, the separate features of which can in most cases be traced back to the lamps of the second century. Among all these late Roman lamps the change is so gradual that it is impossible to speak of separate types, and for that reason they have all been classed together under type XXVIII. For the same reason it is difficult to make any satisfactory chronological division among the several

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[1] Cf. Wollmann, *Röm. Mitt.*, XXXII, 1917, p. 151, fig. 4.

[2] Cf. Julian, *Epist.* 35; Dio Chrys., xxxi, 121.

[3] See Lampros, *Ath. Mitt.*, II, 1877, pp. 282 ff., and F. J. de Waele, *Theater en Amphitheater te Oud Korinthe*, Inaugural Address at the University of Nimeguen, 1928.

[4] The same group appears on coins of Patras, another important Roman colony in Greece.

[5] Another instance of this sentimental attachment of the Roman colonists in Corinth to the city on the Tiber is furnished by inscriptions discovered in 1927 on which four of the Seven Hills of Rome are mentioned. Apparently a monument of Roma stood somewhere in or near the marketplace. See Meritt, *A.J.A.*, XXXI, 1927, p. 452.

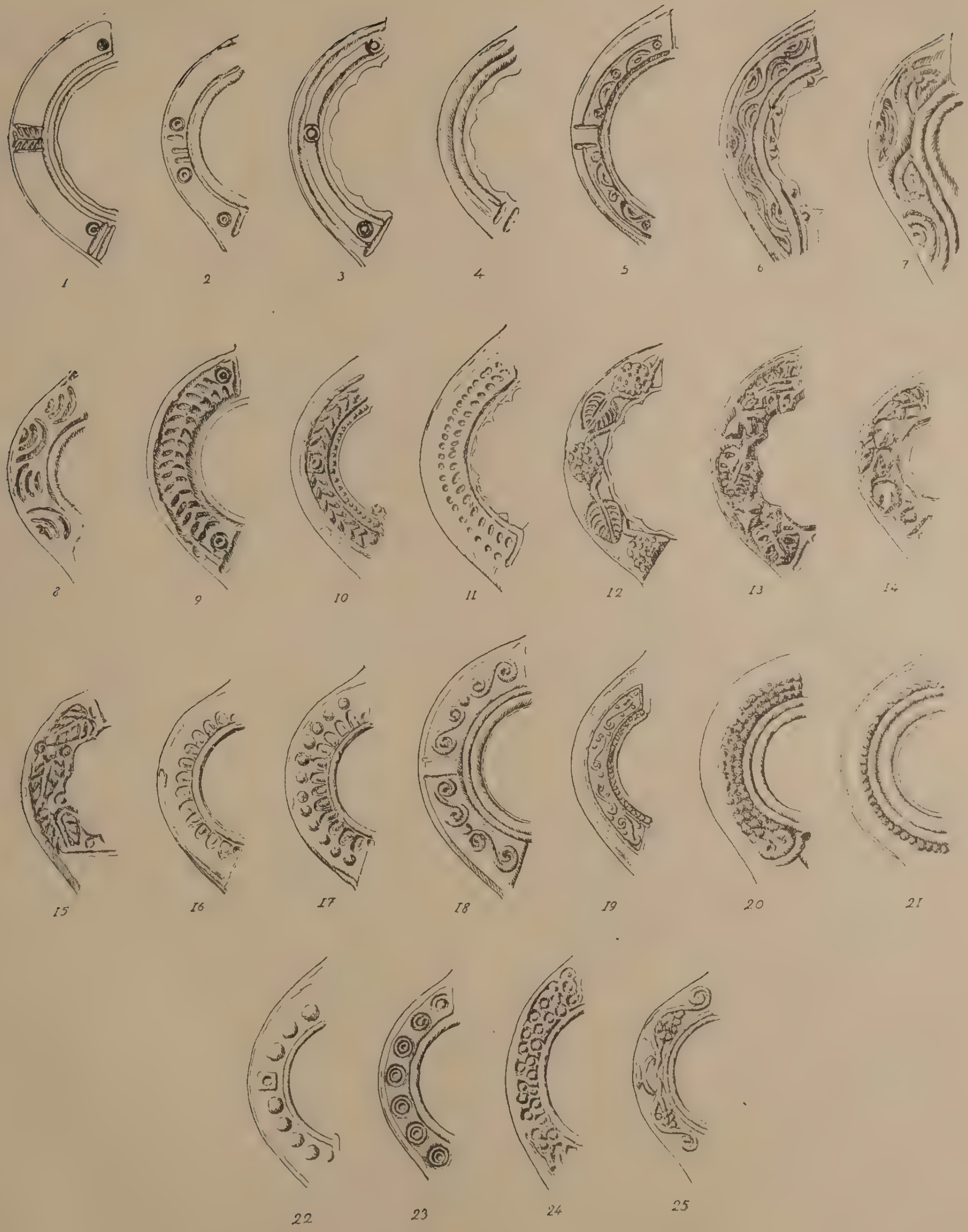
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Figure 48. Principal Rim Patterns of type XXVIII.

varieties.[1] It is possible, however, by a study of the separate features of each individual lamp to place it approximately in its proper order in the development, or rather deterioration, of the type. If we can then fix the beginning of the type and again date approximately some lamps at a particular stage of the development, we can in that way arrive at a satisfactory chronology of the different varieties.

The gradual change from the earliest to the latest lamps of the type is most noticeable in the rim decorations, the principal varieties of which are shown in figure 48. Most of these can be traced back to the lamps of the preceding type, but in some cases they are so modified as to be almost unrecognizable. Nos. 1-4, the prototype of which is the rim in group 3 of type XXVII, show four stages in one line of development. The plain panels on the preceding type were first indicated on type XXVIII by two parallel lines and a herring-bone pattern, later by two or three lines and stamped circles, and finally by a single stamped circle. In the fourth variety there is no indication of panels at all. The raised band round the discus, found on most lamps of group 3 of type XXVII, is indicated on the earliest lamps of the present type by a double groove, which gradually increased in width until the outer groove came near the edge of the rim as in figure 48, 4. One rim decoration which also appears for the first time on late lamps of the preceding type is the wavy line pattern (Fig. 48, 5-8). There is little difference between rim pattern 24, figure 38, and 5, figure 48, the latter of which also has indications of panels. From this kind of rim developed the wavy line pattern which is very common on type XXVIII. The next three varieties, 6 to 8, are late forms of the same pattern but without any trace of the panels. From the tendril pattern in the channel on the rim of certain late lamps of type XXVII, e. g. No. 582 (PLATE XII), probably developed the herring-bone pattern, which, as we have seen, appears already on the earlier type (see PLATE XII, 700), and on the present type is one of the commonest forms of rim decoration. Three variations of this pattern are shown in figure 48, 9-11, one of which has a dotted square to indicate a panel. On each side of the herring-bone pattern is usually a deep groove which is a survival from the channel on group 4 of type XXVII. The next four rim varieties, 12 to 15, are late forms of the vine pattern found on group 2 of the preceding type (cf. Fig. 38, 19-23). It is an important fact that with the deterioration of the rim patterns goes a decrease in the size of the lamps (cf. Fig. 48, 1-4; 5-8; 12-15). The ovule pattern is less common on type XXVIII and is often combined with a pattern of globules. Rim varieties 16 and 17 go back to group 1 of type XXVII, as is shown by the absence of panels; on group 3 the ovules disappeared already in the second century. On one of the latest varieties of type XXVIII this pattern reappears (see Fig. 49, 12), but there it is plainly made in imitation of lamps of type XXIV. One form of rim decoration which is not found on any lamps of type XXVII from Corinth, but is comparatively common on the earliest lamps of type XXVIII, is the double spiral pattern (Fig. 48, 18 and 19). Rim design 20, figure 48, is less common, but is interesting because it shows relation with the lamps of type XX. The raised dots on body and rim and the design at the nozzle, the latter a degenerate form of the double volutes, both point to such a connection. Rim patterns 21 and 22, figure 48, are simple rows of globules, the latter with a dotted square indicating a panel. The two varieties of stamped circles, 23 and 24, figure 48, are found only on late lamps of the type. The last design, 25, figure 48, is found on a few lamps of late date, all of which have an impressed foot on the reverse and a double pendant below the handle (Plate XIV, 1059).

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[1] This type, which is most numerous among the lamps from the Ceramicus, has been thoroughly studied by Dr. Karl Kübler, and his article will appear shortly in the *Athenische Mitteilungen*. I am indebted to Drs. Brückner and Kübler for permission to study the lamps from their excavations, for presenting me with the photograph for figure 32, and for much valuable information about the date and development of type XXVIII. For a more exact dating I refer to Dr. Kübler's forthcoming publication.

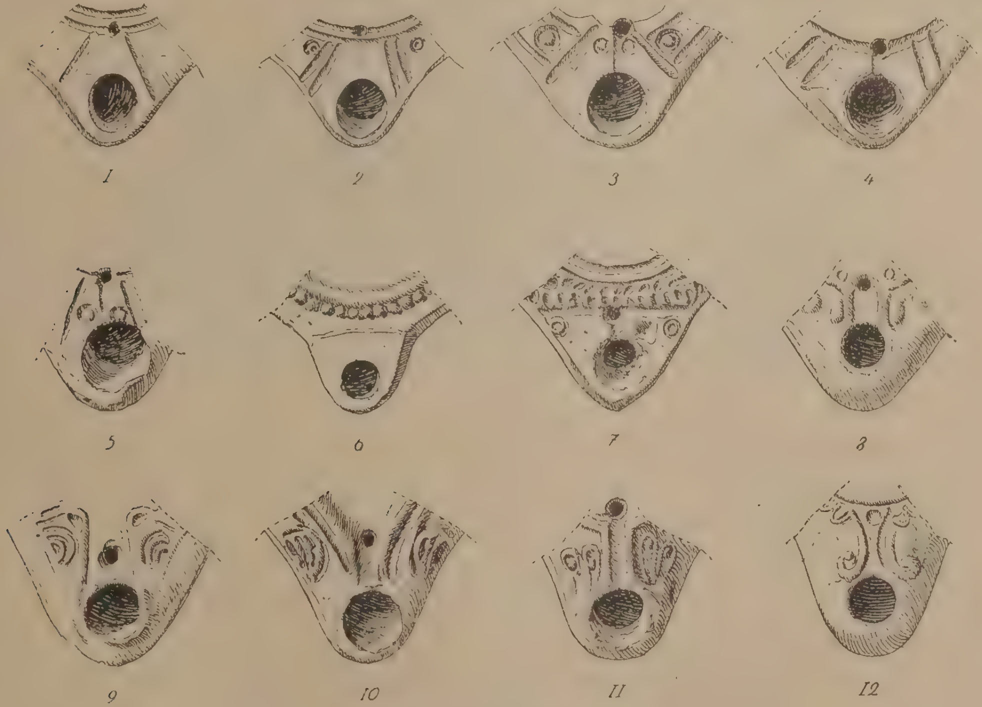

Figure 49. Principal Varieties of Nozzle, Type XXVIII.

The nozzle also shows a great number of varieties, twelve of which are given in figure 49. The first five are modifications of the common form of nozzle on the preceding type, but instead of being raised above the rim it is merely set off by grooves at the sides. In some cases there is a double groove on each side (Fig 49, 2 and 4), and often a single groove runs through the middle of the nozzle (Fig. 49, 3-5). Stamped circles either at the base of the nozzle or on the rim on each side serve as accessory decoration. A less common form of nozzle is No. 6, of which No. 7 is a degenerate form. This goes back to the second form of nozzle of type XXV (cf. Fig. 41, 2). Nos. 8-11 show different varieties of nozzle with channel on the neck and some kind of decoration at each side. No. 12 belongs to a special group of late lamps all of which have the bust of Helios on the discus. The ovules on the rim and the volutes, found on the best specimens of this group, show that these are poor imitations of type XXIV. The later lamps of the same group have the same forms of nozzle and rim as are common on type XXVIII (see PLATE XVI).

In most lamps of this type the handle is not pierced as on the preceding type but is a plain solid knob. In a few early examples the hole is begun on each side but not pierced through, and on some distinctly later lamps, usually signed XIONHC, the handle is perforated. Almost without exception it is grooved on the edge, sometimes with a triple groove, sometimes with a double, and in some cases the groove is triple above and double below or double above and single below. By exception a herring-bone pattern or simple hatchings fill the space between the grooves.

In connection with the preceding type reference has been made to the fact that toward the end of the second century the single circular groove on the reverse was replaced by a low base-ring, at first slightly raised and later simply indicated by a double groove. In type XXVIII the double circular groove is the most common, particularly on the early varieties, but the oval bottom is also common. Besides the signatures a great variety of designs occur on the reverse, such as palm branches, circles, crosses, the human foot, birds, and, in rare cases, crude human figures. The inscriptions are not so common as on the lamps of the second century. In most cases they consist only of one or two letters, but a few names are written out in full. It is important to note that whereas a large percentage of the signatures on type XXVII are Roman names, all those on the present type are pure Greek.

The designs on the discus can be grouped into five varieties. 1. A common form is the plain discus (PLATE XIII) which is either circular, almond-shaped, or square, the last two generally connected with the wick-hole by an open channel. *2.* A very common discus decoration, which has come down from the earlier lamps, is the ray pattern (PLATE XIV). Sometimes the rays are straight (PLATE XIV, 927), sometimes twisted so as to produce a spiral effect (Plate XIV, 952); and either form occurs, though rarely, with the outer ends of the rays parted in two (Plate XIV, 957, 959). 3. By far the most common design is the rosette, either with a single ring of loop-like petals (Plate XIV, 1042, 1059), or, less often, with a smaller rosette inside the larger one (Plate XIV, 965). On the lamps of the preceding type the petals of the rosette are two-lobed and usually eight in number, arranged symmetrically with reference to handle and nozzle. This form of petals occurs on a single early specimen of type XXVIII (Plate XIV, 1088), but the symmetrical arrangement is lost. The number of petals of this early form is always eight, but on the lamps with single petals the number varies without regularity. A few rare examples have large raised rosettes on which the veins are indicated on the petals (Plate XIV, 1085). Even on the lamps with square discus a degenerate form of the rosette is often present (Plate XV, 1070, 1080). 4. A less common pattern is the pecten shell (Plate XV, 1089, 1093, 1098), which is not found on type XXVII, but occurs frequently on lamps of the first century A.D. 5. The figured reliefs are comparatively rare on this type,[1] and those found are repeated *ad nauseam*. A certain figure, for example, found on one of the earliest lamps of the type, has been copied from one lamp to another until one can barely recognize the design (see Plates XV-XIX). The marked decrease in size in a given series of lamps with the same relief shows that the copying was done by making the moulds directly from the lamps. Each time this process was repeated the size of the lamps would decrease because of the shrinkage of the clay,

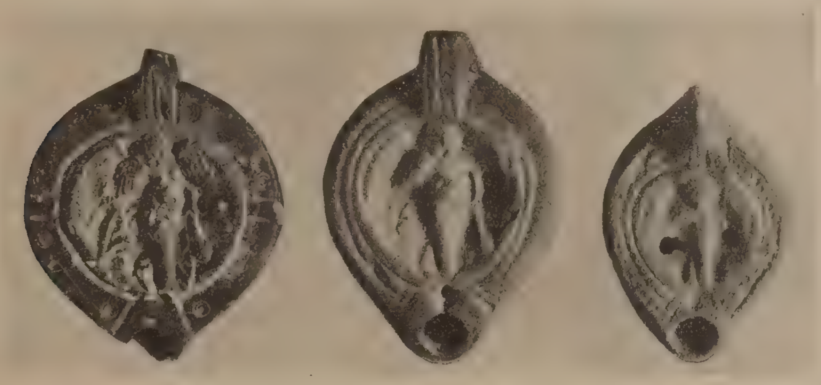
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Figure 50.

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[1] On the lamps from the Ceramicus belonging to this type the figured reliefs are much more common than on those from Corinth. The reason for this difference is that the majority of lamps from Corinth are of a later date than those from Athens, which shows that the reliefs are less common on the late varieties of the type.

and this went on in some cases for centuries. Sometimes the lampmakers would touch up the moulds when the figure was too indistinct, and in that way we can account for slight variations within the series (see lamps on Plate XVIII). Sometimes certain elements which were at first made in very low relief have disappeared altogether in the later specimens of the same series, as for example on the lamps with Eros playing Pan's pipes. The drapery fluttering behind and in front on the best reliefs (No. 1133, Fig. 50) is barely indicated on the later copies (No. 1143, Fig. 50), and on the very latest every trace of it has disappeared (No. 1145, Fig. 50).

Many of the reliefs on this type were borrowed from the preceding types, and not a few are found on other pottery from the same period as the lamps. Several examples of this kind have been found at the Ceramicus in Athens, and in the Odeum at Corinth a similar piece was discovered in 1928 (Fig. 51). It is the figure of a bull walking to the left with a fillet hanging from his horns (cf. Nos. 1241, 1242, Plate XXIX). The figure was not stamped or moulded directly on the plate but was made as a separate piece set into the bottom of the bowl.

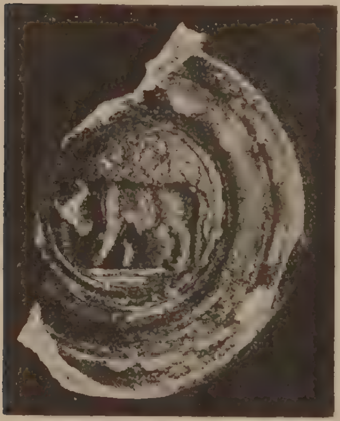

Figure 51. Bottom of Plate with Relief from Corinth.

On type XXVIII both pagan representations and Christian symbols appear, and in many cases it is impossible to tell which significance a certain relief was meant to have. Many symbols of the Christian Church were adopted from mythology and from pictures of every day life, e. g. the *bonus pastor,* which is the same *motif* as the *kriophoros*. The common craftsmen, who were not too well informed either about the figures of pagan mythology or those of the new religion, often confused the two and added new attributes to existing *motifs*. Thus only the presence of some indisputably Christian design, such as the cross or the monogram of Christ, makes it certain that the figures have Christian significance.[1] A number of animals appear as discus decoration on this type, but these are in most cases no more symbolic than on early Roman lamps. It is doubtful whether the two fishes are meant to be a Christian symbol, since they appear on lamps of the third century before Christian symbolism came into use.[1] On the other hand, such a figure as the dove perched on a basket (No. 1292, Fig. 189) is very likely a Eucharistic symbol, since it does not appear until very late in the type. Four late lamps have crude representations of armed Athena of the Promachos type (No. 1109, Plate XV).[2] An interesting group referred to above has the face of Helios on the discus. This variety, which is very common, is of special importance because it is made in imitation of Roman lamps of the first century A. D. (Type XXIV). The best of these, though crudely made of soft brick red clay like most of the lamps of type XXVIII, have an ovule pattern on the rim, single volutes at the nozzle, and a base-ring (No. 1148, Plate XVI). The handle, however, is merely a flat solid knob. By good fortune a single fragment has been preserved of an early Roman lamp (No. 489, Plate XXVI) with the head of Helios on the discus and ovules on the rim. The treatment of the hair and the features of the head on the later lamps are so much like those on the early fragment that the copying is unmistakable. It is inconceivable that the lampmakers of this late period could form a head so well as is done on some of these lamps. On the later examples of the same group the volutes and ovules are lacking, and the bust of Helios has degenerated into a shell-like figure (cf. No. 1167, Plate XVI). As the features became obliterated they were remade by simple scratches in the mould producing raised lines on the lamp, such as we see in Plate XVI, No. 1158. Lamps of this variety were found in great numbers in the Cave of Pan on Mt. Parnes, and on one of them some of the rays on the head are combined to form a nimbus as on the bust of Christ.[3] If this is the correct interpretation it seems to indicate that the cruciform nimbus developed from the rays on the head of Helios.

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[1] The Cross, too, according to Tertullian *(Contra hereses*, 40. Cf. H. Nicolas, 'Une Collection de Lampes Antiques' ; *Rev. Tun.*, 1907, p. 28) was used by the worshippers of Mithras as a sign on the forehead of the soldiers in order to attract Christian converts to the worship of Mithras by using the same symbols as those used by the Christians, but in matters of this kind one cannot always give credence to the early Christian writers who espied dangers to the Christians from all sources.

That we are right in disclaiming any symbolic meaning for the figures which appear on the early lamps of this type is shown by the fact that the unmistakable Christian signs do not appear until comparatively late in the type and then become quite common. They are of two kinds, the Christian Cross and the Monogram of Christ. The former always has the Greek form with the two bars of about equal length, but some variations in shape appear. In figure 52, 1-4, are shown the chief variations of the cross found on these lamps, and in the same figure, 5-10, are shown six varieties of the Christian Monogram. The latter is formed from the Greek initials of the name of Christ, and three distinct forms occur. The first is made by a combination of the letters *chi* and *rho,* but the *rho* in all cases but one has the loop turned to the left. The second form looks like the first with the loop of the *rho* omitted (Fig. 52, 7), but may stand for the letters *iota* and *chi,* the initials of Ἰήσους Χριστός.[1] A combination of the two symbols, the cross and the chrisma, gave rise to the third form of the monogram (Fig. 52, 8 to 10), which is a simple cross with a loop on the vertical bar to form a *rho.*[2] On this form, however, with two exceptions (cf. Fig. 52, 10) the *rho* is turned in the right direction, but the loop is usually left open below so as to look more like a pendant than a part of a letter (cf. Fig. 52, 8-10). The three forms are also found on coins of the fourth century. The first, which is the most common, begins to appear as early as the time of Constantine the Great. The second form appears for the first time on coins of Valens, and the third is apparently not found on coins before Theodosius I. On the coins the *rho* is always turned in the right direction, as might be expected on objects bearing the official stamp of the empire. The fact that the opposite is true in the case of the lamps indicates that the separate elements of the

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[1] Delattre ('Lampes Chrétiennes de Carthage', *Bibl. Illust. d. Miss. Carth.* 1880) sees a symbolic meaning in the figure of every animal. Führer and Schultze (*Die Altchristlichen Grabstätten Siciliens*, pp. 274 ff.) on the other hand, take the view that the animals with the exception of the fish are usually not symbolic. There is a possibility that the two fishes, the ram, the lion, the bull, etc. stand for the signs of the zodiac, but the non-occurence of the other signs makes this interpretation doubtful.

[2] Exactly the same figure appears on an early Roman lamp in the British Museum (Walters, No. 775) of the same shape as our type XXIV. Skias, speaking of a similar lamp from the Cave of Pan on Mt. Parnes, says that the figure of Athena appearing on a lamp of this late date indicates that the pagan worship continued into mediaeval times; 'Αϱχ. 'Εφ., 1918, p. 16. But lamps with pagan *motifs* and even with obscene pictures on the discus have been found in the Catacombs of Rome and Sicily (cf. Le Blant, *Mélanges d'Arch. et d'Hist.*, VI, 1886, pp. 229 ff.; Führer and Schultze, *op. cit.*, p. 275; P. Orsi, *Röm. Quart.*, 1895, p. 482, and 1897, p. 488), so that one should not attach too much significance to such finds.

[3] See Skias, 'Αϱχ. 'Εφ., 1918, p. 16, fig. 9, No. 2.

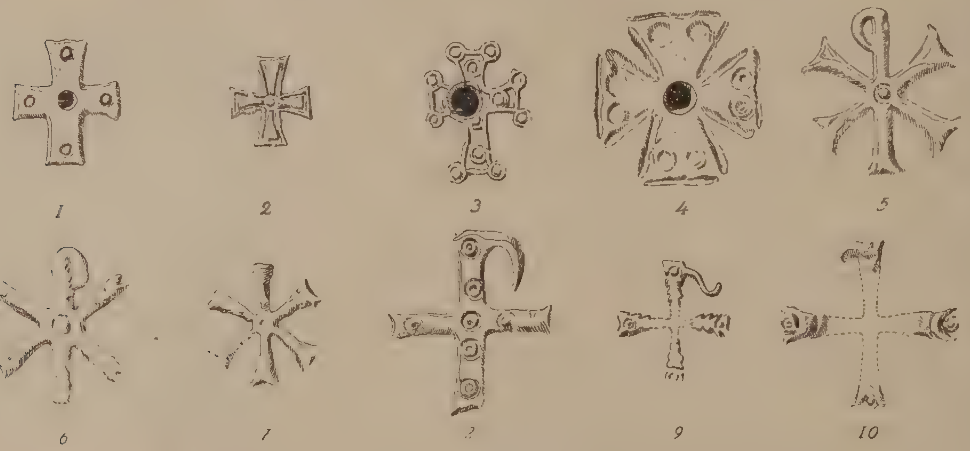

Figure 52. Varieties of the Cross and Christian Monogram on type XXVIII.

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[1] Cf. Delattre, *op. cit.*, p. 53.

[2] Cf. M. A. Franz, *A.J.A.*, XXXIII, 1929, p. 10.

monogram were forgotten by the illiterate public, to whom the whole combination was a single symbol of Christ.[1]

The most striking difference between types XXVII and XXVIII is the quality and color of the clay. The pale yellow clay, so characteristic of the former, is found only in a few cases of the latter, and these seem to be among the earliest lamps of the type. Apart from these few examples of local make two different kinds of clay appear. By far the largest number are made of a brick red clay which sometimes has turned grayish brown through overheating. To the same variety belong a few lamps of a pale red or buff color, which are underheated specimens. The earliest lamps of this variety are covered with a good brown glaze, but all the later specimens are unglazed.

The second variety of clay is dark red, very hard and well baked, and usually contains white particles of lime. The lamps of this variety are invariably unglazed and differ from the rest also in shape and workmanship. They are as a rule better made than those of the first class; the decorations on the rim are rendered by fine lines; and the reliefs, though often indistinct, are generally well modelled. Several different shapes appear among the lamps of the second class corresponding to those of the first, but they are as a rule flatter, the sides of the body slope more toward the bottom, and the nozzle on all but the earliest examples is little more than a wick-hole on the rim of the lamp. The only signatures on this class are ΚΥ and ϹⲰ, both of which are also among the most common on the first class.[2]

The great difference in the clay of types XXVII and XXVIII indicates that the two types were produced at two different centres. It has been shown above that type XXVII was produced chiefly in Corinth and from there was exported to different parts of Greece. Toward the end of the second century, however, imitations of the Corinthian lamps were produced in other localities, notably at Sparta and Athens. Among the lamps from the Athenian Ceramicus one signed by Minikianos and a few other fragments are of Corinthian make. Besides these there are some lamps of the local red clay carrying the signature ΕΥΝΟΜΟΥ, which does not appear on any of the lamps from Corinth. They are all of the third variety of type XXVII, but several features indicate that they belong to a late phase of the type. Another potter who also made lamps in Athens is Preimos, but his lamps are later than those of Eunomos. Since his signature is found also on earlier lamps of indisputably

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[1] Cruciform monograms with the *rho* turned in opposite directions are sometimes found on the same monument. Cf. M. A. Frantz, *op. cit.*, p. 13, fig. 2.

[2] Lamps of the second class appear on PLATES XIII, 829, 883; XIV, 927; XVI, 1181; XIX, 1325; also in figures 153, 155, 174, 179, 185.

Corinthian origin, it seems likely that the Athenian factory was a branch of the one in Corinth, unless we are dealing with two separate firms of the same name. It is interesting to note that this is the only signature of Latin origin on the lamps made in Athens. Contemporary with Preimos were two other Attic lampmakers, Pireithos and Elpidephoros, neither of whose names has been found on lamps from Corinth. The activity of these three seems to have fallen in the early third century, i. e. the time when the Corinthian lamps were no longer exported to any great extent. The signatures on the later lamps of type XXVIII, from the middle of the third century and later, are all names of Athenian potters. They have been found in large numbers in the Ceramicus, where numerous discarded lamps bearing the same signatures have also been discovered. The earliest of these signatures found on lamps from Corinth, is that of Eutyches, usually signed EY. The evidence from the German excavations in Athens shows that his activity did not begin before the middle of the third century. He was preceded by Naumachios who copied the lamps of Preimos, and both these signatures appear on the same lamps. When a certain lamp factory was taken over by a new firm it was customary to put the old signature in the centre of the reverse and add the initials of the new maker above. Gradually the old name disappeared and only that of the new firm was given. By a study of these signatures it has been possible to establish the relative dates of the different lampmakers from the Ceramicus.

The lamps from Corinth belonging to the first class of this type are exactly like those from Athens, so that there can be no doubt that they are imported from there. They have also been found at other Greek sites, chief of which are Vari[1] and the Cave of Pan on Mt. Parnes.[2] The lamps of the second class, of which no examples have been found in Athens, are apparently imported from some other locality, where lamps of the Christian type were also produced (see under type XXXI). The fact that two of the Athenian signatures appear on lamps of this class does not prove that they were made in Athens. These signatures are both very late, and it is not impossible that some of the Athenian factories in the fourth century established branches in other parts of Greece just as the Corinthian lampmakers of the late second century seem to have done. The signatures are both very indistinct, showing that the lamps are copies out of moulds made from other lamps. The originals were undoubtedly of Athenian make.

The lamps signed by Eutyches belong to the earliest form of type XXVIII, as is shown by the size, the comparatively good workmanship, and the partly perforated handle. As has been mentioned above, these early specimens belong to about the middle of the third century. The passage under the Odeum, referred to above (p. 96), also gives some indications as to the date of the type. The coins from the fill of the manhole in the orchestra date from Hellenistic times to the reign of Alexander Severus, the most numerous being coins of the Antonine period. Only unpainted lampsherds of type XXVII and some earlier fragments were found together with these coins. If these unpainted lamps continued in use as late as the beginning of the third century, we can safely postulate that the painted lamps of the same type, such as those signed ΠΡЄΙΜΟΥ and ΚΡΑΥΓΑΤΟΥ, are of a later date. These would then belong to the same period as the Preimos lamps from Athens, or, roughly, the first half of the third century. About the middle of that century the lamp industry of Athens developed rapidly, and from that time until the end of the fourth century the Ceramicus lamps were being exported all over Greece.

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[1] See S. E. Bassett, *A.J.A.*, VII, 1903, pp. 338 ff.

[2] See K. Romaios, 'Αρχ. 'Εφ., 1906, pp. 110 ff.; and Skias, 'Αρχ. 'Εφ., 1918, pp. 15 ff.

The earliest lamps of type XXVIII from Corinth, as has been pointed out above, belong approximately to the middle of the third century. The shape of these is roughly circular, as is the case in the preceding type, and the nozzle is clearly set off from the rim by deep grooves. Gradually both handle and nozzle became less clearly marked off, with the result that the lamps became more and more elongated as they gradually decreased in size. The deterioration of the type, which can be traced through several stages, must have taken a considerable time. In three lamps (Nos. 1185, 1189, and 1190) shown in PLATE XVI three such stages appear (cf. also No. 1188, Fig. 178). The best of these (No. 1185), which is signed ЄΥ, belongs to the earliest phase of type XXVIII, and between this and No. 1190 we must allow for a long period of decline in the lampmakers' craft.

A comparison of type XXVIII with the lamps from Vari shows that they are roughly of the same date, though none of the Vari lamps is as early as, for example, our Eutyches lamps. The coins found in the Cave at Vari date the lamps from there in the fourth century, hence the earliest of the Corinth lamps must belong to the third. These early specimens, however, are comparatively few, so that most lamps of type XXVIII belong to the fourth century and later. It is practically the only type found in the late fill of the Odeum, which is dated by numerous coins in the fourth century. Both the Odeum and the large theatre seem to have been in use till near the end of that century and were probably both destroyed by Alaric.[1] In both these places numerous lamps of this type have been discovered. In the area south of the

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[1] Cf. B. D. Meritt, *A. J. A.*, XXXI, 1927, p. 460 and T. L. Shear, *A. J. A.*, XXX, 1926, p. 454.

Museum two lamps of the same type (Nos. 1272, Plate XVII, and 1292, Fig. 189) were found in a large jar in a room on the floor of which were numerous coins of the late fourth century.[1] Both these belong to a late phase of the type, although some of the poorest specimens are still later. The numerous representations of the Cross and the Monogram of Christ also point to the fourth century as the time when type XXVIII was being made. We may thus conclude that it continued in use from the middle of the third century until the beginning of the fifth, and this leaves sufficient time for the modification within the type.

Just as there is no definite starting point at the beginning of the type, so the dividing line between these lamps and the fully developed Christian type is arbitrarily drawn. Thus some of the Christian lamps are certainly earlier than the latest specimens of type XXVIII with pagan *motifs*. From an artistic point of view type XXVIII is the least interesting of all ancient lamps. The reliefs are mostly borrowed from earlier types. In the majority of cases they consist of simple rosettes so conventionalized as to look more like a circle of loops than a flower, and the more elaborate *motifs* are badly executed.

TYPE XXIX

Catalogue Nos. 1413-1425; Plate XX

In the preceding section (p. 109) it has been pointed out that certain types reappear after an interval of several hundred years. Were it not for certain features, usually the shape of handle and nozzle, which betray their late date, it would be difficult to place these in their proper relation to other types. To this category belongs type XXIX, of which there are four groups. The distinguishing feature of the type is its similarity to the lamps of Hellenistic times.

The first group[2] (Plate XX, 1413, 1415) is made up of pear-shaped lamps with broad rim, on which is a tongue pattern like that shown in figure 29, 52, a moulded ring round the filling-hole, flat solid handle, and rounded nozzle. Underneath is a base-ring, from which a double or triple ridge extends to the handle and double raised lines on each side of the nozzle. Within the base-ring is an inscription in raised letters arranged in a circle. All the lamps of this variety have the same inscription, which seems to read ΘAVMACIC, but some of the letters are uncertain (see Plate XX, 1413). The clay is brick red, of a good quality, in some cases highly micaceous, and there is no glaze. It is clear from the shape of the handle and the base-ring that this variety cannot be earlier than the Christian lamps, which it resembles in many respects. Whether it was made in Corinth or was imported is difficult to say, but the latter seems more likely. Only five lamps belong to this group.

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[1] See *A. J. A.*, XXX, 1926, p. 52.

[2] Parallels: Walters, No. 1491; National Museum, Athens, No. 3247; and one lamp in the Museum at Brindisi.

The second group, of which two specimens are preserved (Nos. 1418, Plate XX and 1419, Fig. 199), is even more closely related to the Hellenistic lamps than the first (cf. No. 3284 from the National Museum in Athens, shown in Fig. 3, 3). On the broad rim is a pattern of raised hearts and round shields as well as some small stamped circles; the top is small and either plain or decorated with a ray pattern; the nozzle is roughly triangular; the handle ribbed and solid, exactly like that on the early lamps of type XXVIII. One example (No. 1419) has on the reverse a large letter A. This is just like that on some lamps of the preceding type, which this variety further resembles both in clay and glaze. These points of similarity and the fact that several lamps of this kind have been found in Athens, are sufficient proof that the second variety was manufactured in the Athenian Ceramicus and is contemporary with the later lamps of type XXVIII.

To the third group (Plate XX, 1420-1422) belong a few specimens, characterized by a circular flat body, broad rim with raised patterns, small depressed top connected by a broad channel with the wick-hole, rounded nozzle, and flat, usually solid handle similar to that on the first variety. Underneath is a low base-ring, from which a double raised line extends toward the top on each side of the nozzle. Below the handle are traces of pendants. There is no glaze, and the clay is of a coarse drab variety. The circular shape and flat body as well as the quality of the clay show similarity with the smaller lamps of type XXXII.

The fourth group (No. 1423, Plate XX) of type XXIX, of which only two fragments have been found in Corinth, resembles the Ephesus type in shape, but the top has some kind of decoration in relief. The handle is like that on the first group, and the rim has raised designs. No nozzle or reverse is preserved. The figure of an Orans preserved on one fragment of this variety (No. 1424, Fig. 200) shows that it belongs to the period of the early Christian lamps. No. 1425 (Fig. 201), which is grouped with this type, is unique among the lamps from Corinth.

The obvious connection of type XXIX with the Hellenistic lamps can hardly be explained on the basis of a direct imitation, since a period of over four hundred years elapsed between the two. The only possible explanation is that the pre-Roman types lived on somewhere outside of Greece and were brought back at some time in the third and fourth centuries. Such a survival of old types can be traced in Egypt[1] and in the East. Unfortunately the great collections of lamps from Roman Egypt have not been satisfactorily published. The typology established by Petrie, however, shows beyond a doubt that the development of the lamp did not follow the same course in Egypt as in Greece and Italy. There the shapes in use during the second and first centuries B.C. are found with comparatively little change down to early Christian times. This is best illustrated by such lamps as are shown on plates LIX-LXI of Petrie's book on Roman Ehnasya.[2] Although the second group of type XXIX is doubtless of Attic make, this does not prevent it from being modelled after imported specimens.[3]

In the case of the third group a direct importation is more likely. Lamps of the same shape were common in Asia Minor[4] and in Egypt in early Christian times.[5] That a close connection existed between the lamp industry of Greece and that of Egypt about the time of Constantine is shown by certain patterns such as that on our No. 911 (PLATE XIII), which is also found on lamps of Egypt.[6] One lamp of type XXVIII (No. 1309) which is an exact duplicate of Osborne's No. 70,[7] also points to such a connection.

TYPE XXX

Catalogue Nos. 1426-1450; PLATES XX and XXI

Type XXX comprises a heterogeneous group of lamps of widely different dates, the handle of which is placed in the centre of the discus so that the lamps could be suspended. Most of them have two nozzles, but examples with one, three, and four nozzles occur. The shape of the handle divides them into two different groups. The earliest kind of handle, which was not made in a mould but added separately, consists of a cylindrical stem surmounted by a small loop, usually ribbed. One handle of this type (PLATE XX, 1426) without ribs is made of a dark gray clay and has a metallic glaze like that on the Ephesus lamps. Since this kind of clay and glaze belongs to the Augustan period and earlier (see under type XXI), it is safe to conclude that suspension lamps of this shape began to be used before the beginning of the Christian era.

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[1] For the relation between Hellenistic and early Christian art in Egypt, see Strzygowski, *Hellenistische und Koptische Kunst*, Vienna, 1902.

[2] See also *Harvard Excavations at Samaria*, vol. I, pp. 317 ff., and vol. II, plates 81 and 89 g.

[3] Cf. Petrie, *Roman Ehnasya*, pl. LXI, L 5.

[4] See T. L. Shear, *A.J. A.*, XXXI, 1927, p. 24, fig. 3.

[5] Similar lamps have been found in Cyprus (*Cesnola Coll.* II 2, pl. CXL, 1039-1041) and Baalbek (Wiegand, *Baalbek, Ergebnisse der Ausgrabungen*, vol. III, p. 132, fig. 59).

[6] Cf. Petrie, *op. cit.*, pl. LVI, R o. Cf. also the nozzle on the Corinth lamp, No. 1059, PLATE XIV, with Petrie, *op. cit.*, pl. LVI, R q.

[7] Osborne, *Lychnos et Lucerna*, pl. IV.

Several fragments of the first variety are covered with brown or red glaze similar to that of the imported Italian relief lamps and certainly belong to the same period. Only some handles of these early suspension lamps have been preserved (Plate XX, 1428 and 1431), but the lamps probably did not differ much in shape from the later lamps of the same variety, of which there are several fragments. Two of these are large enough to show the shape of the lamps (Plate XXI, 1434). The handle is like that of the earlier lamps, the nozzle is rounded, and in some cases there are volutes on the shoulder, the rim has usually an ovule pattern, and on the top, which is always plain, are two filling-holes, one on each side of the handle. These later fragments are all unglazed, and the clay is of the pale yellow variety characteristic of type XXVII. Two signatures appear, ZⲰCIMAC and OKTABIOY (Plate XXXIII, 1429, 1433), both of which are found on lamps of type XXVII. This is sufficient to show that the unglazed suspension lamps with the first variety of handle belong to the second century A. D. and were manufactured in Corinth. One lamp of this kind (No. 1433) has a single nozzle, the rest have two nozzles directly opposite each other.[1]

The second variety of handle is formed in the mould together with the rest of the lamp (Plate XXI, 1437, 1439, 1447). It is usually flat and considerably shorter than that on the first variety. At the top is a hole for suspension, and on the edge are two or more grooves. Most lamps of this kind are glazed, but a single handle (No. 1436) is unglazed and made of Corinthian clay. All the other lamps of this variety, however, resemble type XXVIII both in shape and quality of clay, and one example with four nozzles (No. 1446) is signed XIONHC, one of the most common signatures on the late lamps of type XXVIII. These points of evidence indicate that although the second variety of type XXX probably began to be made during the period when type XXVII was still manufactured in Corinth, it is roughly contemporary with type XXVIII.

Three fragments of late Roman lamps, which do not admit of classification, are included with this type. One of these, No. 1448 (Plate XXI), is made in the shape of a boat with figures in relief on the top. Only part of a female figure is preserved wearing long hair and a polus and holding a palm branch in the left hand. A similar lamp has been found at the Ceramicus in Athens. The other two fragments (Plate XXI, 1449 and 1450) are too small to show the shape of the lamp.

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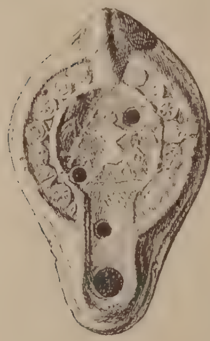
[1] For other examples of lamps with the handle in the centre and only one nozzle, cf. Walters, Nos. 733 and 734.

TYPE XXXI

Catalogue Nos. 1451-1500; Plates XXI and XXII

Between the late Roman and the early Christian lamps there is no break, and for that reason it has been necessary to class some lamps with unmistakably Christian symbols with type XXVIII, on which pagan *motifs* predominate. Type XXXI contains all the fully developed Christian lamps, the distinguishing features of which are: a solid, knob-like handle without grooves, depressed rim with raised decorations, broad shallow channel from the discus to the wick-hole, and a base-ring from which a ridge extends to the handle. Among the lamps of type XXVIII there is a gradual approach toward the shape of the Christian lamps. The body became more and more elongated as the type developed, and the nozzle, which on the lamps of the second and third centuries (Types XXVII and XXVIII) extends but slightly outside the rim, on those of the late fourth century is longer but less clearly set off from the body than on the earlier lamps. This merging of the two types is not to be explained on the basis of a gradual development of type XXXI from type XXVIII. The former, as we shall see, developed outside of Greece, and the similarity of the two types is due to imitation on the part of the Greek lampmakers.

For decorations on the rim several different patterns are used which do not appear on the earlier lamps, but the herring-bone pattern is common both on the Christian and late Roman types. The reason for its presence on the Christian lamps is probably its close resemblance to the palm branch, which here has symbolic significance. Raised dots and circles are probably used as pure decorations, but the small palm trees, birds, studded triangles, wheels, hearts, etc., so common on these lamps, are undoubtedly symbols of the Christian Church. Likewise the design on the discus is nearly always of distinctly Christian character, and in the few cases where it seems to be ornamental (Nos. 1472 and 1474) it may have some meaning unknown to us. Although Christian designs appear on late Roman lamps, there are no lamps of type XXXI from Corinth with pagan *motifs*. Of pictures from the Old Testament, which are very common on lamps of this type from Italy and North Africa, there are only two examples from Corinth, that of Abraham offering up Isaac (No. 1468, Fig. 53), and the messenger with a cluster of grapes (No. 1471, Fig. 204).


1468
Figure 53.

Several different kinds of clay appear in this type. Three early fragments

(Nos. 1451, 1452, and 1453) are bright red and have a slip of the same color. These are better made than most of the others and are certainly imported, probably from Italy. One beautiful example, No. 1454 (Plate XXII), resembles some of the lamps found in Syracuse, which, according to Paolo Orsi, are importations from Africa.[1] One group of sixteen lamps is of Athenian make.[2] They are comparatively small and made of the same soft red clay which is used in nearly all the late lamps of type XXVIII. Only two kinds of discus design, the bird (Plate XXII, 1486 and 1489) and the palm tree (Plate XXII, 1493 and 1499), appear on this group. The latter is particularly interesting because it shows a confusion in the mind of the makers between the palm tree and the Christian cross. Both the trunk and the branches of the tree are studded as if to indicate jewels, and in the later examples of this group the tree has assumed the shape of a cross, so that in some cases, e. g. No. 1499 (Plate XXII), it is difficult to tell which of the two symbols the maker had in mind. The other lamps belonging to this type are made of different kinds of clay, one variety of which is like the second class of type XXVIII, but it is not easy in every case to distinguish this clay from that of the others. No lamps of type XXXI, with one possible exception, No. 1484 (Plate XXXIII), have the maker's signature.

The Christian type of lamps developed in the West as early as the fourth century, and the three imported fragments of bright red clay mentioned above are probably as early as that.[3] The majority, however, must belong to the fifth century. Lamps of this type have been found elsewhere, on the rim of which are impressions of coins of Theodosius II (401-450 A. D.),[4] and in the Cave at Vari, in which were found several coins from the end of the fourth century, no lamps of type XXXI were discovered. How long the type continued in use is difficult to determine, but it is unlikely that any examples from Corinth are later than the sixth century.

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[1] *Röm. Quart.*, 1897, p. 481. See also Blanchère and Gauckler, *Musée Alaoui*, plates XXXV, XXXVI; and Hautecoeur, *Musée Alaoui*, *Suppl.*, pl. XCVII.

[2] Among the lamps from the Athenian Ceramicus there are not many specimens of this type, but there are few lamps from Athens of any type as late as these. The reason is probably that the lampmakers' quarters were removed after the destructions caused by the barbarian invasions at the end of the fourth century, and the new quarters have not yet been discovered. The late lamps from the Cave on Mt. Parnes, which show a direct development from the lamps of the fourth century, can have been made only in Athens, and these are identical with the late lamps from Corinth.

[3] Cf. Keramopoullos, 'Αρχ. Δελτ., III, 1917, p. 104.

[4] See Delattre, 'Un fragment de lampe chrétienne et une lampe entière', *Rev. Tun.*, 1915, p. 3.; Le Blant, *Mélanges d'Arch. et d'Hist.*, 1886, p. 230 and pl. II, 1.

TYPE XXXII

Catalogue Nos. 1501-1510; PLATE XXIII

In the discussion of type XXVIII has been traced the gradual modification of the Roman lamp from the circular shape with well developed nozzle to the boat-shaped lamps of the late fourth century, on which the nozzle merges into the rim. With the introduction of the Christian lamps the shape was further changed. The separate features again became more distinctly set off from each other; above all, the nozzle was lengthened by the introduction of the channel on the neck, and thus the lamp became more elongated in shape. But with the Christian lamps other types also developed, most of which, however, did not find their way to Greece. A peculiar kind of lamps, of which a few examples have been found in Corinth, is type XXXII. It comprises a small number of flat circular lamps with broad rim, from which rises a cone-shaped knob-handle. The rim, as well as the small, slightly depressed discus, is decorated with reliefs, consisting of rows of dolphins, circles, rosettes, leaf patterns, and all sorts of conventional designs. The nozzle does not appreciably project from the rim but consists merely of a circular wick-hole. On the reverse is a base-ring, within which there are in some cases raised dots or circles or crude birds in outline form (No. 1507, Fig. 206). The clay is of three varieties. The best examples are made of a pale red clay of good quality resembling that of the imported Christian lamps. Two small lamps are made of porous clay of a drab gray color. The third variety is brick red and rather hard, resembling that of the second class of type XXVIII.

The peculiar shape of type XXXII shows that it did not develop from any of the more common types in Greece, and besides, Corinth is apparently the only Greek site where it has been found. According to Paolo Orsi it was produced at Syracuse, where numerous lamps of this type have been discovered.[1] Not only is the shape of the lamps from Syracuse the same as that of the Corinth lamps, but the patterns are the same, and the clay of the first two varieties is also similar to that of the Syracusan lamps. The third variety, of which only two examples have been found, is probably a Greek imitation of the imported lamps.

From the context in which type XXXII has been found it can be dated approximately in the same period as the Christian lamps. The decoration according to Orsi is Christian, but no distinctly Christian symbols have been found on lamps of this type from Corinth. The guilloche pattern on No. 1506 (Plate XXIII), which has the form of a cross, seems to be purely ornamental, and the same is probably true of the dolphins.

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[1] See *Röm. Quart.*, 1897, p. 488 and pl. III, 10-13, 18-28; also *Not. Scav.*, 1909, p. 363, fig. 21. Cf. with the latter our Nos. 1502 and 1506, PLATE XXIII. Cf. Max Bauer, *Der Bilderschmuck Frühchristlicher Tonlampen*, p. 25.

TYPE XXXIII

Catalogue Nos. 1511-1515; Plate XXIII

On the Christian lamps the rim design was usually impressed after the lamps were taken out of the mould, with the result that a shallow depression was formed. Outside of this decorated rim there is often a plain slanting surface which extends down to the seam formed by joining the two halves of the lamp. In type XXXIII, which seems to have developed from the Christian lamps, this slanting surface is decorated with raised lines, in one case, No. 1512 (Plate XXIII), vertical, but usually oblique, whereas the rim proper has degenerated into a narrow channel either plain or decorated with a row of raised dots. Three lamps of this type, which are exactly alike, have a crude figure of a bird on the discus (Plate XXIII, 1515). These figures are not modelled but are made from incised lines in the mould.[1] One small fragment, No. 1511 (Plate XXIII), has on the discus a figure which may have been meant to represent the Seven-Branched Candlestick, but the fragment is too small to show for certain how many branches it had. Three are preserved on one side and there probably was an equal number on the other side. The top branch seems to be divided in two, but that may be due to the presence of the filling-hole between the two prongs. Since they lack the small knob at the ends, which the other arms have, they are probably intended as a single arm. If this interpretation is correct we may have here a fragment of a Jewish lamp, and from the similarity in rim decoration between this fragment and the other lamps of the type it seems likely that they all belong together. We know from the New Testament that there was a large Jewish colony in Corinth in the first century of our era, and an inscription from a Jewish synogogue[2] found east of the Lechaeum Road, as well as some Hebrew gravestones, indicates that the colony existed several centuries later. It would, therefore, not be surprising to find that the Jews had their own lamps with symbols different from those of the Christian Church. Though the Seven-Armed Candlestick can also be a Christian symbol,[3] it is significant that it does not appear on any lamps of the Christian type from Corinth or on the late Roman lamps of type XXVIII.

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[1] Concerning this technique see Wollmann, *Röm. Mitt.*, XXXII, 1917, p. 157, note 3.

[2] See B. Powell, *Inscriptions from Corinth*, *A. J. A.*, VII, 1903, p. 60; and F. J. M. de Waele, 'Uit de Geschiedenis van Korinthos in de Dagen van Paulus', *Studia Catholica*, 1928, p. 164.

[3] Delattre was first of the opinion that the Mosaic Candlestick could be either Christian or Jewish (*Lampes Chrétiennes de Carthage*, 1880, p. 39), but later he inclined toward the view that it is always the latter. See H. Nicolas, 'Une Collection de Lampes Antiques', *Rev. Tun.*, 1907, p. 32.

The lamps of type XXXIII are probably all imported, though it may be from different centres since they are not all of the same kind of clay. The shape, which closely resembles that of the Christian lamps, dates the type in the fifth and early sixth centuries.

TYPE XXXIV

Catalogue No. 1516; PLATE XXIII

Of type XXXIV there is only a single example in Corinth, and this is, so far as I know, the only lamp of its kind found in Greece. It is small, of oblong shape, with depressed top, a single filling-hole near the handle, and a wick-hole at the other end of the lamp, but the nozzle is not set off from the body. At the back is a large, open loop-handle much like that on the wheel-made lamps of Roman times (Type XVI). This kind of handle is not found on any of the Roman lamp types later than the first century A. D. but is common on the later lamps of the Byzantine period. The lamp in question is apparently made by hand of coarse, drab-colored clay and lacks decoration other than some raised lines on the top resembling a tree or a palm branch. The design seems to have been made by impression. It may be a crude representation of the Mosaic Candlestick,[1] and on some lamps from Syracuse with a similar design Orsi recognized the rosary chain round the centre.[2] Concerning this type he says further: *È una forma che deve aver avuto gran voga nei secoli V-VII e che deriva da fabbriche forse siracusane, certo siciliane.* In clay and shape the lamp from Corinth is exactly like those from Syracuse, where the type is very common, so that there can hardly be any doubt that the Corinth lamp was imported from there.

BYZANTINE LAMPS[3]

TYPE XXXV

Catalogue Nos. 1517-1546; PLATE XXIV

The history of the ancient lamps from Corinth might well close with type XXXIV. The last three types belong to a later epoch and differ from the lamps of the classical period as much as the latter differ from those of the prehistoric age.

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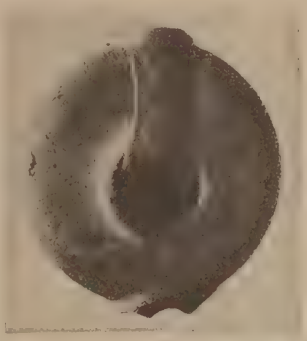
[1] See H. Nicolas, *op. cit.*, p. 32.

[2] *Röm. Quart.*, 1897, p. 487 and pl. II.

[3] A number of Byzantine lamps from Corinth were published together with some other Byzantine pottery by A. Th. Philadelpheus in Δελτίον τῆς Χριστ. Ἀρχ. Ἑταιρίας, 1923, pp. 21 ff. though without comment as to date and classification. Those published by him, which are now in the Monasteraki Museum in Athens, are not included in our Catalogue.

The reason for including these late types in the same publication with the classical lamps is rather to show the contrast than the relation of the two classes.

The lamps of type XXXV are all wheel-made, and, with the exception of a few early specimens, they are covered with a hard glaze which is characteristic of mediaeval pottery in general. They have the shape of a shallow bowl with a convex top surrounded by a broad rim which slopes toward the centre. On the side of the top is a small wick-hole, and sometimes the rim at this point is bent down so as to form an open nozzle in which the wick rested. In the earliest examples of the type the body is comparatively deep and the top less convex than in the later lamps. That the type originated from lamps like those of classical times seems likely from certain transitional specimens, one of which is shown in Plate XXIV, 1518. The closed top is surrounded by a narrow depression, corresponding to the wide rim of type XXXV, and the nozzle is nothing more than a small hole pierced at the very edge of the rim. There is at least a superficial resemblance between this lamp and type XXXII, but this may be wholly accidental. Another lamp, showing the early development of the type is No. 1517 (Fig. 54) which has a handle like that of the later specimens. It is important to note that both these lamps are unglazed, as are also a few of the fully developed examples of the type. The relation of these two to the rest is quite apparent. The lamp which comes nearest to them in shape is No. 1519 (Plate XXIV), but this was attached to some kind of a stand. The top is not clearly marked off from the rim, as in the later specimens, and it has no handle and no glaze. One glazed lamp without a stand (No. 1520) is of practically the same shape but had a vertical handle attached with one end to the edge of the rim and with the other to the top near the filling-hole. This shape continues in the main throughout the series, but the top gradually becomes more convex in shape and smaller in diameter, so as to leave a deep depression between it and the rim (see Plate XXIV, 1530). On most of the lamps with brown glaze the rim is perfectly circular, but on the later lamps it is turned down in front of the wick-hole, which is near the bottom of the convex top. This leaves very little space for oil below the wick-hole, consequently the wick must have been placed at the edge of the rim, and the depression formed by the rim and the top, filled with oil. This arrangement rendered the small semi-globular top useless, hence the wick was no longer inserted in the wick-hole but left on the outside,



1517

Figure 54.

and the burning end extended over the rim, which was pinched up so as to form a nozzle. In one of the late lamps of this type (No. 1545) the wick-hole is altogether too small for a wick and on another (No. 1546, PLATE XXIV) it is merely indicated on the outside. These form the transition to the next type.

Corresponding to the gradual development in shape of type XXXV a development in the use of glaze can be traced. A few of the earliest specimens are unglazed, but the great majority has a hard brown glaze covering the top and the inside of the rim. Of a later date is the green glaze, which is found on a few lamps of type XXXV and is the most common glaze on the following two types.

The date of type XXXV can be fixed with reasonable accuracy from the stratification in a series of late Byzantine houses excavated behind the Museum in 1926.[1] Numerous lamps of this type with brown glaze were found in the same rooms and at the same level as coins from the time of John Zemisces, whereas the lamps with green glaze were found at a distinctly higher level in the same area.[2] Since this agrees well with the development in shape which has been traced above, it is safe to state that the brown glaze on Byzantine lamps is distinctly earlier than the green and that the latter did not come into use much earlier than the tenth century. Corresponding to these two classes of lamps there are two classes of Byzantine pottery: one with brown glaze and figures in relief, the other with green or yellow glaze and usually with incised or painted designs. Relief ware with green glaze is also found, but this is comparatively rare, and the same can be said of incised ware with brown glaze.[3]

TYPE XXXVI

Catalogue Nos. 1547-1550; PLATE XXIV

The gradual degeneration of the convex top, which has been traced in the preceding type, continued until the top completely disappeared, and what remained was an open lamp with unbridged nozzle formed by the bent up rim. This is essentially the shape of type XXXVI, which comprises a number of lamps set on a high stand. Two or three lamps are attached one above the other to a cylindrical stem, which continues below the lamps and forms the support. The upper lamp has a conical projection in the centre, which is probably a survival of the convex top on the preceding type. Most lamps of this type have a green glaze, but sometimes the lower part of the support is left unglazed. In the preceding type several lamps with green glaze were set on a stand, but the latter is in no case preserved.[1] These lamps with standards apparently gave rise to type XXXVI.

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[1] See *A.J.A.*, XXX, 1926, pp. 49 ff.

[2] In the excavations conducted in 1929 to the north of the Peribolus of Apollo similar results were obtained.

[3] It would be rash to fix a definite chronology of the pottery on the basis of the evidence from the lamps, but in the main the development seems to be from unpainted ware to brown glaze, and then to green and yellow. Similarly the earliest form of decoration on the pottery consists of raised figures on which details are often added by incised lines. From these, in turn, developed the incised ware, and at a still later period the designs were painted on the pottery, and the relief ware and incised decorations went out of use. The periods naturally overlap to a great extent.

As to the date we can only state that type XXXVI belongs to a later development than the preceding, consequently later than the tenth century, but the close relation of the two types makes it likely that they are not far apart in date.

TYPE XXXVII

Catalogue Nos. 1551-1557; PLATE XXIV

Closely allied to the preceding two types is type XXXVII, which was made for suspension. The lamps are double, i. e. consisting of two lamps joined by a cylindrical stem, which on this type projects over the upper lamp and is usually hollow or pierced at the end, so that a chain for suspension could be attached to it. That these lamps were not meant to be carried about is shown by the absence of the handle found on both of the preceding two types.

The glaze on type XXXVII is usually either green or yellow, but one fragment (No. 1552), probably belonging to this type, has brown glaze. Both the shape and the glaze show that types XXXVI and XXXVII are roughly of the same date, and it is likely that the two existed side by side for a long period of time.

UNCLASSIFIED

Catalogue Nos. 1558-1560, PLATE XXIV

Three late lamps which cannot be classed with any of the types above require special mention. One of these, No. 1558 (PLATE XXIV), which is unglazed, is probably much earlier than the others. It resembles a type of mediaeval lamps common in Egypt,[2] which are usually covered with a green glaze. Lamps of a somewhat similar shape, found in Carthage, are dated by Delattre at the end of the Byzantine or the beginning of the Arab period.[1] The other two lamps, which are glazed, seem to belong to a much later date. One, No. 1559 (Fig. 210), was found behind the Museum in the fill of a cesspool of late Byzantine or Turkish times. In shape these two lamps (See PLATE XXIV, 1560) resemble earlier types with well developed nozzles, but the fact that they are wheel-made and covered with green glaze shows their late date.

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[1] For whole lamps of type XXXVI from Corinth see Philadelpheus, Δελτίον τῆς Χριστ. Ἀρχ. Ἑταιρίας, 1923, p. 21, No. 34, and cf. Keramopoullos, Ἀρχ. Δελτ., X., 1926, pp. 129 ff., figs. 4 and 5.

[2] The striking similarity of this lamp with certain Hellenistic types is hardly accidental. In Egypt and Syria the old lamp types continued with little change in shape and were brought back to Europe centuries later. See references under type XV, p. 56.

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[1] Delattre, *Les Lampes Ant. du M. de St. Louis*, p. 32. Cf. Blanchère and Gauckler, *Musée Alaoui*, pl. XXXVI, 52.

CATALOGUE

EXPLANATORY NOTES

All the lamps in the Catalogue have two numbers and some have four. The first of these is the catalogue number, which is used in all the references to the lamps in this publication. The second (within parentheses) is that of the Corinth Inventory of Terracotta Lamps. This is written with indelible ink on the lamps after the legend C L (Corinth Lamp). The third and fourth (within parentheses) are the numbers given by Professor Shear to the lamps discovered in the excavations conducted by him in the Theatre and surrounding area. The third is his serial number, and the fourth is the number of the lamp in his inventory. Thus No. 220 in the Catalogue is No. 860 in the Corinth Inventory of Terracotta lamps, No. 260 in Professor Shear's Inventory of Finds, and lamp No. 46 in the same inventory. Some fragments from the same excavations, not included in Professor Shear's inventory, are designated "Theatre Area".

Three measurements are usually given of each complete lamp. The length (L.) includes the nozzle but not the handle, the latter not being an essential part of the lamp; the width (W.) is measured across the lamp at its widest point; the height (H.) is the distance from the bottom to the top exclusive of the handle. In the case of certain lamps of circular shape (types XXXII and XXXV) only two measurements, diamenter (Diam.) and height (H.) are given.

The names for the parts of the lamp: handle, nozzle, rim, discus, top (used instead of discus in the case of pre-Roman lamps and sometimes as a general term including both rim and discus), sides, and reverse are commonly used in other publications (cf. Walters, p. xiii; and Bassett, *A.J.A.*, VII, 1903, p. 341). The part between the nozzle and the discus I call the "neck" in preference to Walters' term "base of the nozzle". For the oil-container the Latin term *infundibulum* is used. The large hole, or holes, in the top are referred to as filling-holes, that at the end of the nozzle as wick-hole. The small hole in the neck or at the edge of the discus is called sometimes oil-hole sometimes air-hole (see Introduction, pp. 9-17).

◆

GREEK LAMPS

TYPE I

1 (3). Plate I. L. 0.098; W. 0.076; H. 0.021.
Slightly curving sides; no rim; small spoon-shaped nozzle with large wick-hole; no base. Mottled red and buff clay; unglazed. Made by hand.[1] Cf. Waldhauer, pl. I, 7.

2 (4). L. 0.085; W. 0.062; H. 0.022.
Similar in shape. Pale yellow clay; unglazed.

3 (1344).
Resembling the preceding but with a more angular profile; slightly raised base. Pale yellow clay; unglazed. Nozzle and front part broken away.

4 (7). L. *ca.* 0.075; W. 0.051; H. 0.026.
Curving sides; flat narrow rim projecting toward the outside; nozzle as above; flat vertical handle; rounded reverse; made by hand. Yellow clay; unglazed. Handle missing.

5 (716). L. 0.065; W. 0.045; H. 0.016.
Straight sides; narrow rim; nozzle as above; no handle; no base. Yellow clay; unglazed.

6 (1). W. 0.082; H. 0.023.
Curving sides merging into rim; central open socket; made by hand. Yellow clay; unglazed. Nozzle and front part missing.

7 (2). Plate I. W. 0.096; H. 0.02.
Same shape as the preceding but with narrow flat rim. Reddish brown clay, micaceous; no glaze. Nozzle restored.

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[1] Unless otherwise stated the Greek lamps are made on the wheel.

8 (717). L. 0.11; W. 0.093; H. 0.025.
Curving sides; raised rim with edge turned out; small nozzle close to rim. Reddish brown clay, micaceous; no glaze. Bottom and part of side broken away.

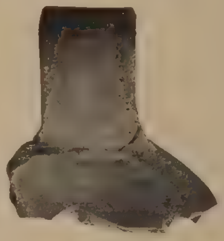
9 (14).
Fragment. Straight sides; flat rim projecting toward the inside; open, central socket; no base. Pale yellow clay; unglazed.

10 (1341).
Fragment. Similar in shape but with rounded reverse. Pale yellow clay; unglazed.

11 (1340). Plate I. W. 0.075; H. 0.02.
Similar shape. Pale yellow clay; unglazed. Nozzle and front part broken away.

12 (1342). Figure 55.
Fragment. Similar profile; broad vertical handle. Yellow clay; unglazed.

13 (5). L. 0.079; W. 0.06; H. 0.016.
Similar shape but with no central socket; no handle. Yellow clay; unglazed. Part of bottom broken away.


12
Figure 55

14 (8). L. 0.065; W. 0.051; H. 0.016.
Nearly straight sides; flat rim with outer edge slightly projecting; nozzle as above; raised base. Yellow clay; unglazed.

15 (708). Plate I. L. 0.061; W. 0.05; H. 0.019.
Similar in shape but with triangular horizontal knob handle. Pale yellow clay; unglazed.

16 (6). L. 0.062; W. 0.052; H. 0.019.
Similar in shape, but the rim projects more toward the outside; no handle; very low base. Pale yellow clay; unglazed.

17 (10). Figure 15.
Fragment. Similar shape; vertical ribbed handle. Pale yellow clay; unglazed.

18 (715). L. 0.073; W. 0.059; H. 0.017.
Similar; no handle; low base. Pale yellow clay; unglazed.

19 (710). W. 0.053; H. 0.016.
Similar. Pale red clay; unglazed. End of nozzle broken away.

20 (711). L. 0.069; W. 0.059; H. 0.015.
Similar. Pale yellow clay; unglazed.

21 (712). L. 0.078; W. 0.062; H. 0.015.
Similar but with wider rim. Yellow clay; unglazed.

22 (713). L. 0.084; W. 0.065; H. 0.026.
Similar but with no base. Pale red clay; unglazed.

23 (714). Plate I. L. 0.081; W. 0.064; H. 0.014.
Similar; very low base. Pale yellow clay; unglazed.

24 (709). L. 0.07; W. 0.049; H. 0.016.
Similar. Pale red clay; unglazed.

25 (719). L. 0.073; W. 0.058; H. 0.021.
Similar. Pale yellow clay; nozzle and front part dipped in poor black glaze.

26 (718). W. 0.06; H. 0.017.
Similar in shape but without base; four small knobs on reverse. Pale yellow clay; front half dipped in poor black glaze. Nozzle missing.

27 (720). L. 0.07; W. 0.058; H. 0.02.
Similar shape but with raised base and no knobs. Pale yellow clay; front half of lamp dipped in black glaze.

28 (721). L. 0.075; W. 0.06; H. 0.021.
Similar. Pale yellow clay; front half dipped in black glaze.

29 (722). Plate I. L. 0.078; W. 0.064; H. 0.017.
Similar. Pale red clay; front half covered with red glaze.

30 (9). L. 0.073; W. 0.06; H. 0.024.
Similar. Pale yellow clay; front half dipped in black glaze. End of nozzle restored.

31 (11). Figure 15.
Fragment. Similar in profile but with raised base-ring on the reverse and flat horizontal handle. Pale yellow clay; reddish brown glaze on inside and reverse.

32 (1343).
Fragment. Curving sides; flat rim projecting toward the outside; open central socket. Yellow clay; unglazed.

33 (25). L. 0.049; W. 0.038; H. 0.013.
Small lamp with curving sides merging into the rim; nozzle as above; no handle; low base. Pale yellow clay; unglazed.

34 (826). L. 0.051; W. 0.036; H. 0.017. Theatre Area.
Similar shape. Yellow clay; unglazed.

35 (1326). Plate I. L. 0.065; W. 0.048; H. 0.018.
Similar in shape but with horizontal handle. Pale red clay; unglazed.

36 (24). Figure 56. L. 0.065; W. 0.047; H. 0.014.
Similar in shape but without handle. Pale yellow clay; the nozzle is covered with reddish brown glaze.

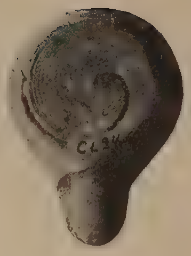


Figure 56.

37 (723). Figure 57. L. 0.078; W. 0.066; H. 0.018.
Curving sides merging into the rim; small nozzle with large wick-hole close to the rim; broad flat base. Pale yellow clay; front half dipped in poor black glaze.

38 (724). W. 0.065; H. 0.015.
Similar. Pale yellow clay; front half dipped in black glaze. Nozzle and front part missing.

39 (27). Figure 57. L. 0.052; W. 0.039; H. 0.016.
Small lamp of the same shape as No. 35 but with wider rim. Pale yellow clay; unglazed.

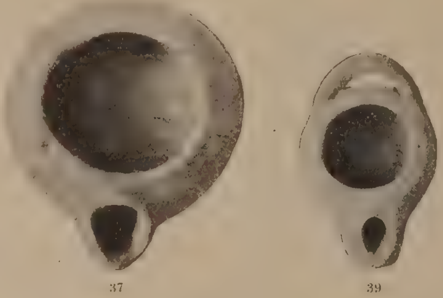


Figure 57.

40 (28). L. 0.051; W. 0.042; H. 0.014.
Similar. Yellow clay; unglazed. Handle broken away.

41 (31). L. 0.056; W. 0.04; H. 0.03.
Small lamp with curving sides merging into a wide rim; large nozzle with the wick-hole well removed from the rim; no handle; high stem-like base. Pale yellow clay; unglazed.

42 (827). Figure 16. Theatre Area.
Fragment of a flat, crescent-shaped base, on which small lamps of the same shape as No. 34 were attached; only parts of two such lamps are preserved but probably there was one more. The lamps were made separately on the wheel and attached to the base. Pale red clay; unglazed.

43 (1331). Figure 17.
Lamp shaped like a flat-bottomed boat with straight sides and square *infundibulum;* no rim; handle at the back. Yellow clay; unglazed. Handle and nozzle broken away.

TYPE II

44 (12).

Fragment. Curving sides; flat rim projecting toward the outside and with outer edge turned up so as to form a flange; short triangular nozzle with wick-hole close to the rim; flat bottom. Pinkish clay, highly micaceous; inside and nozzle covered with reddish brown glaze.

45 (13). Plate I.

Fragment. Similar in shape. Red, micaceous clay; nozzle, inside, and inner edge of the rim covered with a light brown glaze.

46 (1012).

Fragment. Similar in shape. Buff clay, slightly micaceous; nozzle, inside, and inner edge of the rim covered with a poor brown glaze.

47 (1345). Plate I.

Fragment. Similar shape. Grayish brown clay, slightly micaceous; dark brown glaze applied on the inside and in bands on the rim.

48 (35).

Fragment. Curving sides; broad flat rim projecting toward the outside; concave on the reverse. Good reddish clay; rim and inside covered with fine black glaze; bottom polished and colored red.

49 (874). Theatre Area.

Fragment. Similar shape but with two nozzles, one opposite the other; large wick-holes partly within the outer edge of the rim. Fine red clay; good black glaze on nozzles, inside, and top of rim; the outside polished and partly colored with *miltos*.

50 (1013). Theatre Area.

Fragment. Similar in shape. Red clay; inside painted red, and alternating spiral bands of black and red glaze on the rim; thin yellow slip on the outside.

51 (1552) (T432-L97).

Fragment. Similar in shape. Grayish brown clay; fine black glaze on nozzle, rim, and inside.

52 (878). Plate I. Theatre Area.

Fragment. Similar in shape; central socket. Reddish clay; inside and inner band of rim covered with black glaze, and outer band of rim with yellow glaze; thin, yellow slip on the outside.

53 (876). PLATE I. Theatre Area.

Fragment. Similar shape. Pale red clay; on the rim alternating bands of yellow and mottled red and black glaze.

TYPE III

54 (1336).

Fragment. Almost straight sides; narrow flat rim not projecting toward the outside; open central socket; raised base. Red clay, slightly micaceous; brown glaze on the inside and in bands on the rim.

55 (34). PLATE I. W. 0.075; H. 0.026.

Fragment. Straight sides diverging toward the top; broad flat rim; raised base; conical projection in the centre. Grayish brown clay, micaceous; dark brown glaze on the inside, nozzle, and in bands on the rim.

56 (1011). PLATE I.

Fragment. Similar in shape but with narrower rim. Grayish brown clay, slightly micaceous; black glaze on the inside and in bands on the rim.

57 (1014).

Fragment. Same shape. Grayish brown clay, slightly micaceous; dark brown glaze on the inside and in bands on the rim.

58 (877). PLATE I. Theatre Area.

Fragment. Similar shape but without raised base. Pale yellow clay; brown glaze applied on the conical projection in the centre and in bands on the rim.

TYPE IV

59 (36).

Fragment. Curving sides merging into the rim; no base. Pale yellow clay; poor black glaze.

60 (17). L. 0.085; W. 0.072; H. 0.02.

Curving sides merging into a slightly overhanging rim; small nozzle with wick-hole close to the rim; horizontal band handle; no base. Soft, red clay; black glaze on the nozzle, rim and inside, largely peeled off. Handle restored.

61 (1562) (T471-L112). L. 0.066; W. *ca.* 0.053; H. 0.015.

Similar in shape. Pale yellow clay; dull black glaze covering the whole lamp. The handle and right side are missing.

62 (18). PLATE II. L. 0.092; W. 0.075; H. 0.022.

Similar in shape but with a raised base and with no handle. Soft, red clay; the nozzle, rim, and inside are covered with black glaze which is largely peeled off.

63 (19). Figure 58. L. 0.095; W. 0.072; H. 0.021.
Almost straight sides; gently curving rim; small nozzle with the wick-hole removed from the rim; horizontal band handle; raised base. Soft red clay; black glaze on the whole lamp except on the base and bands on the rim. The handle and right side are missing.

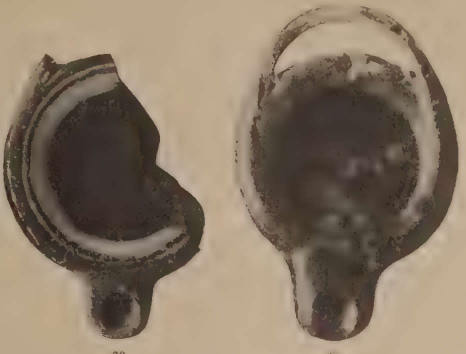


Figure 58.

64 (20). Plate II. L. 0.092; W. 0.075; H. 0.018.
Curving sides merging into a slightly overhanging rim; nozzle and handle as on the preceding; raised base. Good red clay; black glaze covering the whole lamp except the base. The handle and end of the nozzle have been restored. Cf. Waldhauer, pl. I, 9.

65 (21). Figure 58. L. 0.096; W. 0.074; H. 0.026.
Similar in shape but deeper and with wick-hole farther removed from the rim. Red clay; mottled black and brown glaze. Part of the right side is restored.

66 (1528) (T736-L164). Figure 59. L. 0.093; W. 0.068; H. 0.029.
Same shape. Red clay; mottled red and black glaze.

67 (1530) (T580-L161). L. 0.09; W. 0.066; H. 0.025.
Same shape. Pale yellow clay; faint traces of black glaze which once covered the whole lamp.

68 (16). L. 0.093; W. 0.072; H. 0.023.
Same shape. Buff clay; covered with dull black glaze, partly peeled off. The handle and parts of the side are broken away.

69 (813) (T73-L21).
Same shape. Buff clay; dull black glaze. Only the front half is preserved.

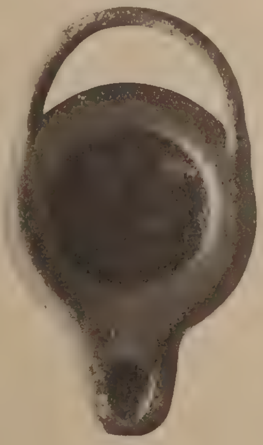


Figure 59.

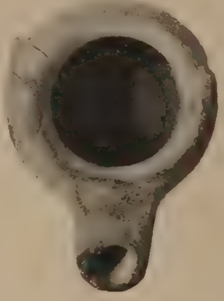
70 (875). W. 0.074; H. 0.025. Theatre Area.
Sides almost vertical; in other respects like the preceding. Pale yellow clay; dull black glaze, largely peeled off. The handle, right side, and nozzle are missing.

71 (1324). Plate II. L. 0.099; W. 0.071; H. 0.024.
Similar in shape but with a rim more overhanging. Buff clay; mottled black and brown glaze.

72 (1529) (T747-L165). L. 0.10; W. 0.072; H. 0.026.
Same shape. Buff clay; mottled black and brown glaze. Parts of the rim and right side are broken away.

73 (23). Figure 60. L. 0.095; W. 0.069; H. 0.03.
Similar in shape but with the rim less overhanging. Pale yellow clay; dull black glaze, largely peeled off. The handle is missing.

74 (812). W. 0.065; H. 0.025. Theatre Area.
Similar shape. Reddish clay; dull black glaze. The handle and end of the nozzle are missing.


73
Figure 60.

75 (1325). L. 0.095; W. 0.066; H. 0.022.
Similar shape. Soft, red clay; reddish brown glaze, largely peeled off. The handle is missing.

76 (814) (T51-L16). W. 0.066; H. 0.029.
Like the preceding but with sides more curving. Reddish buff clay; good black glaze. The handle and end of the nozzle are missing.

77 (815) (T74-L22). W. 0.061; H. 0.028.
Similar shape. Pale yellow clay; faint traces of black glaze which once covered the whole lamp. The handle and nozzle have broken off.

78 (53). L. 0.086; W. 0.063; H. 0.028.
Similar in shape but with a wider rim and no handle; broad nozzle with the wick-hole well removed from the rim. Reddish clay; mottled black and brown glaze. The end of the nozzle and part of the left side are broken away.

79 (1544) (T410-L89). L. *ca.* 0.09; H. 0.03.
Similar in shape. Reddish buff clay; good black glaze. The handle and right side are broken away.

80 (22). L. 0.085; W. 0.06; H. 0.023.
Similar shape. Red clay; dull black glaze. The handle is broken away.

81 (873). W. 0.066; H. 0.028. Theatre Area.
Similar in shape. Red clay; thin, red glaze. The handle, nozzle, and right side are missing.

82 (816) (T279-L54). Plate II. W. 0.054; H. 0.032.
Similar in shape but deeper. Red clay; mottled red and black glaze. The nozzle is broken away.

83 (55). L. *ca.* 0.085; W. 0.058; H. 0.03.
Similar in shape but without a handle. Pale yellow clay; traces of black glaze which once covered the whole lamp. The end of the nozzle is missing.

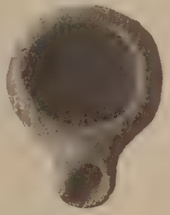
84 (54). L. 0.075; W. 0.05; H. 0.029.
Similar in shape but with a wider rim. Buff clay; black glaze. The handle and part of the bottom are missing.

85 (15). L. 0.07; H. 0.015.
Small flat lamp with curving sides merging into the rim; the wick-hole is close to the rim; vertical band handle; no base. Grayish brown clay; dull, mottled black and brown glaze. Only the right half is preserved.

86 (1328).
Fragment. Similar in shape but with a low base. Buff clay; mottled red and black glaze.

87 (26). Figure 61. L. 0.06; W. 0.043; H. 0.014.
Small lamp of similar shape but without the handle. Buff clay; dull black glaze.

88 (30). L. 0.057; W. 0.04; H. 0.017.
Small lamp of similar shape with horizontal handle. Buff clay; black glaze, partly peeled off. The handle is missing.


87
Figure 61.

89 (29). L. 0.054; W. 0.041; H. 0.015.
Similar. Ash gray clay; black glaze, largely peeled off. The handle is missing.

90 (1137). Plate II. L. 0.058; W. 0.041; H. 0.025.
Small lamp almost spherical in shape; short nozzle; horizontal handle; low base. Reddish clay; mottled black and red glaze.

TYPE V

91 (792). Plate II. W. 0.078; H. 0.018.
Curving sides merging into the rim, the inner edge of which has a raised band; no handle; no base. Good red clay; black glaze on the rim and inside, slip of the same color as the clay on the rest of the lamp. The nozzle and front part are broken away.

92 (1531) (T717-L163). L. 0.089; W. 0.072; H. 0.018.
Shallow lamp with curving sides merging into the rim, the inner edge of which has a raised band; small nozzle with a large wick-hole encroaching upon the rim; triangular band handle set at *ca.* 45 degree angle to the bottom. Buff clay; dull black glaze, partly peeled off.

93 (1532) (T613-L162). Plate II. L. 0.087; W. 0.072; H. 0.022.
Same shape. Buff clay; dull black glaze, partly peeled off.

94 (33). L. 0.095; W. 0.07; H. 0.029.
Nearly straight sides; flat rim with a raised band at the inner edge; wick-hole well removed from the rim; U-shaped bar handle; raised base-ring. Red clay; good black glaze. The handle is partly restored.

95 (32). Plate II. L. 0.107; W. 0.089; H. 0.022.
Similar in shape but with an overhanging rim decorated with concentric grooves; raised base. Soft, red clay; black glaze except on the base. The handle, end of the nozzle, and part of the bottom have been restored.

96 (1351).
Fragment. Similar in shape but deeper and with a longer nozzle. Reddish buff clay; black glaze except on the reverse, which is colored red by *miltos.*

97 (1017). Theatre Area.
Fragment of a large lamp with curving sides; broad rim with a deep groove at the outer edge; long nozzle. Pale yellow clay; no trace of glaze.

98 (1009). Plate II. Theatre Area.
Fragment. Similar in shape but with two grooves on the rim. Red clay with a buff slip; no glaze.

99 (1010). Theatre Area.
Nozzle and part of the side of a similar lamp. Red clay; buff slip, no glaze.

TYPE VI

100 (1015). Figure 20.
Fragment. Almost vertical sides; broad overhanging rim; flat U-shaped handle. Red clay; black glaze. Cf. Waldhauer, pl. I, 11.

101 (817) (T50-L15). W. 0.07; H. 0.032.
Nearly vertical sides; broad overhanging rim; long nozzle with small wick-hole;

horizontal band handle; raised base. Buff clay; good black glaze. The handle and end of the nozzle are missing.

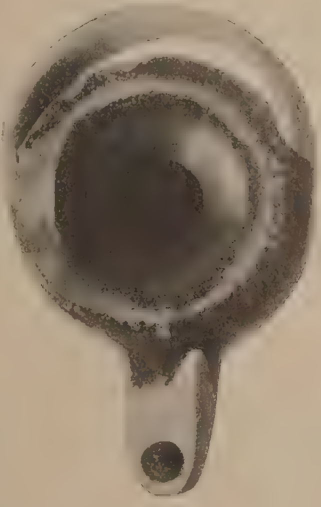
102 (40). Plate III. L. 0.10; W. 0.067; H. 0.034.
Similar in shape. Red clay; good black glaze, except on the reverse which is colored with *miltos*. The end of the nozzle has been restored. The handle was broken away in antiquity, and the places of attachment were covered with glaze. Cf. Waldhauer, pl. III, *27*.

103 (38). L. 0.10; W. 0.07; H. 0.038.
Similar shape. Grayish brown clay; good black glaze except on the base. The handle, nozzle, and part of the rim have been restored.

104 (39). Figure 62. L. *ca.* 0.095; W. 0.073; H. 0.034.
Same shape. Red clay; black glaze except on the base; the inner edge of the rim is smoothly polished. The handle and nozzle have been restored.

105 (37). Plate III. L. 0.115; W. 0.08; H. 0.04.
Same shape. Red clay; the inner band of the rim covered with black glaze, brown glaze elsewhere except on the base. The handle and parts of the rim have been restored.

106 (1016). Theatre Area.
Fragment. Same shape. Red clay; the inner edge of the rim and part of the side and the inside are covered with black glaze, dark brown glaze on the rest.


104
Figure 62.

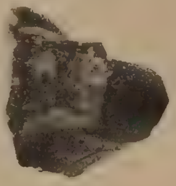
107 (41).
Fragment. Same shape. Buff clay; good black glaze except on the base which is colored with *miltos*.

108 (42).
Fragment. Same shape. Red clay; black glaze except on the base.

109 (818) (T114-L27). W. 0.065; H. 0.038.
Similar shape but with a shallow groove at the outer edge of the rim. Buff clay; black glaze with spots of brown. The handle and end of the nozzle are missing.

110 (1539) (T401-L84). Figure 63.

Nozzle of a similar lamp. Red clay; black glaze. On the neck is scratched in the clay ΑΠΟΛ . . . :



110

Figure 63.

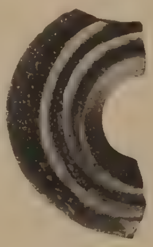
111 (819) (T48-L14). W. 0.064; H. 0.03.
Shape like that of No. 102 but without a handle. Pale yellow clay; no trace of glaze.

112 (57). Plate III. L. 0.091; W. 0.06; H. 0.036.
Similar but deeper and with sides converging toward the top; long pointed nozzle; no handle. Buff clay; thin, dull glaze of a grayish brown color.

113 (56). L. 0.085; W. 0.062; H. 0.032.
Similar in shape. Buff clay; traces of black glaze.

TYPE VII

114 (1018/1335). Figure 21.
Nearly straight sides; broad flat rim with a deep groove at the outer edge; long pointed nozzle; flat vertical handle. Pale red clay; light brown glaze on the outside and black on the inside; the groove on the rim is colored red. The handle, end of the nozzle, bottom, and part of the right side are missing.

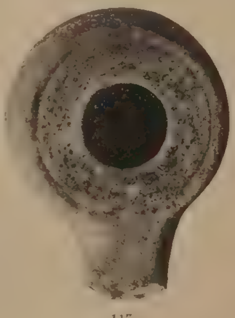


115

Figure 64.

115 (1020). Figure 64.
Fragment. Similar in shape but with two deep grooves on the rim. Red clay; black glaze; the inner groove on the rim is colored red.

116 (46). Plate III. L. 0.083; W. 0.052; H. 0.032.
Almost straight sides; wide flat rim with a groove near the outer edge; long nozzle; no handle; raised base. Red clay; black glaze, except on the base and in the groove on the rim. Parts of the nozzle and sides have been restored.



117

Figure 65.

117 (1485) (T514-L136). Figure 65. W. 0.057; H. 0.03.
Similar in shape. Buff clay; dark brown glaze, largely peeled off. The end of the nozzle is broken away.

118 (47). L. *ca.* 0.087; W. 0.054; H. 0.036.
Similar in shape but with the sides more curving. Red clay; good black glaze, except on the base and in the groove on the rim. The left side is missing.

119 (821) (T268-L49). W. 0.07; H. 0.038.
Curving sides; in other respects like the preceding. Red clay; black glaze, except

on the base and in the groove on the rim. The end of the nozzle and the back are broken away.

120 (822) (T202-L39). Plate III. L. 0.102; W. 0.073; H. 0.04.
Similar but with sides more curving. Red clay; good black glaze, except on the base and in the groove on the rim. The left side is broken away.

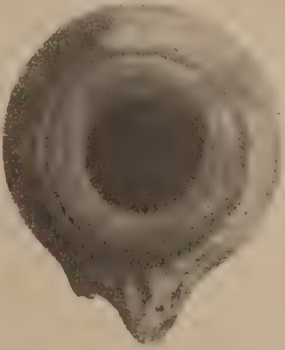
121 (1334). W. 0.074; H. 0.048.
Similar in shape. Red clay; black glaze, except on the base and in the groove on the rim. The nozzle and front are broken away.

122 (1095).
Fragment. Similar in shape but with low base-ring on the reverse. Red clay; black glaze.

123 (51). L. *ca.* 0.10; W. 0.066; H. 0.041.
Same shape as that of No. 121. Red clay; light brown glaze, largely peeled off. The nozzle is broken away.

124 (823). Figure 66. W. 0.068; H. 0.037. Theatre Area.
Similar in shape. Red clay; thin, mottled red and black glaze. The nozzle is missing.

125 (1019).
Fragment of similar lamp. On the rim is incised K. Buff clay; black glaze, largely peeled off.

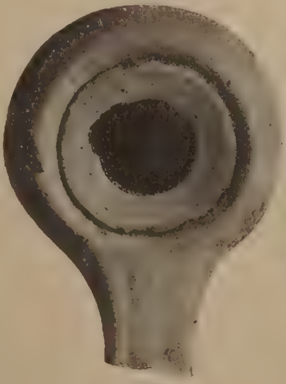

124
Figure 66.

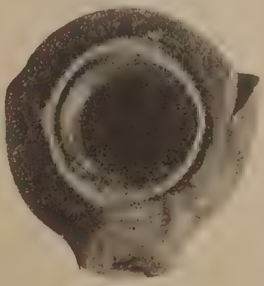
126 (48). Plate III. L. *ca.* 0.095; W. 0.067; H. 0.04.
Similar in shape. Buff clay; traces of black glaze. The end of the nozzle is broken away.

127 (49). L. *ca.* 0.095; W. 0.067; H. 0.038.
Similar. Pale yellow clay; no trace of glaze. The end of the nozzle is broken away.

128 (1430). Figure 67. W. 0.07; H. 0.034.
Similar. Pale yellow clay; no trace of glaze. The end of the nozzle is broken away.

129 (824) (T288-L58). Figure 68. W. 0.06; H. 0.028.


128
Figure 67.


129
Figure 68.

Similar in shape but with a horizontal band handle. Red clay; dark brown glaze, partly peeled off. The handle and nozzle are broken away. Cf. Waldhauer, pl. III, 31.

130 (45). W. 0.061; H. 0.036.
Similar in shape. Red clay; black glaze. The nozzle and handle are broken away.

131 (44). L. 0.09; W. 0.06; H. 0.035.
Similar in shape. Red clay; black glaze, except on the bottom and in the groove on the rim. The handle and most of the top are missing.

132 (1553) (T437-L98). L. *ca.* 0.09; W. 0.069; H. 0.037.
Similar in shape but seems to have had a covered top. Red clay; dull yellow slip. The handle, top, and end of the nozzle are missing.

133 (43). L. *ca.* 0.09; W. 0.062; H. 0.04.
Shape like that of No. 123 but with a perforated knob on the left side. Red clay; light brown glaze, except on the base and in the groove on the rim. The back is broken away.

134 (726). W. 0.065; H. 0.038.
Resembling the preceding but more ball-shaped; perforated knob on the left side. Dark gray clay with a slip of the same color. The end of the nozzle is broken away.

135 (50). L. *ca.* 0.09; W. 0.062; H. 0.039.
Ball-shaped lamp resembling the preceding but with a raised band round the central orifice and a groove lower down; perforated lug on the left side. Buff clay; thin, dark brown glaze. The end of the nozzle and the lug are broken away.

136 (58). PLATE III. L. 0.08; W. 0.059; H. 0.036.
Resembling the preceding but without the raised band on the rim. Brown clay; unglazed, but colored black from firing. The perforated lug on the left side is broken away.

HELLENISTIC LAMPS

TYPE VIII

137 (820) (T119-L30). Plate III. W. 0.076; H. 0.041.
Deep body with nearly vertical sides; broad flat rim with a groove at the outer edge, the rim nearly covers the top; nozzle as on the preceding; no handle, but a perforated lug on the left side; high, narrow base. Red, micaceous clay with a slip of the same color on the outside; the inside covered with black glaze.

138 (1333).
Fragment of a lamp of heavy fabric; the bottom measures 0.051 m. in thickness; curving sides; raised narrow base. Clay and glaze as above.

139 (1022). Plate III. Length of nozzle 0.065. Theatre Area.
Long pointed nozzle of a lamp of uncertain shape. Dark gray clay; yellow slip.

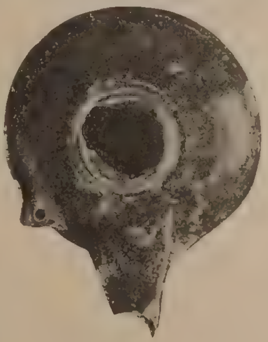
140 (1021). Length of nozzle 0.043.
Long nozzle of similar shape. Broad flat rim. Dark red clay; unglazed.

TYPE IX

141 (71). Figure 69. L. *ca.* 0.105; W. 0.076; H. 0.035.
Watch-shaped body; groove round the filling-hole; pointed nozzle; perforated lug on the left side; raised base, concave underneath. Red clay; black glaze. The end of the nozzle is broken away.

142 (70). Plate IV. W. 0.07; H. 0.027.
Similar shape but with the knob on the side small and solid. Buff clay; unglazed. The nozzle and part of the right side have been restored.

143 (825) (T156-L35). L. 0.091; W. 0.065; H. 0.03.
Similar but with the groove round the filling-hole farther from the edge; no base. Buff clay; black glaze, largely peeled off. The end of the nozzle has been restored.


141
Figure 69.

144 (72). Plate IV. L. 0.092; W. 0.061; H. 0.027.
Like the preceding but with the groove on the rim nearer the filling-hole. Red clay; dark brown glaze. The end of the nozzle has been restored.

145 (73). L. 0.095; W. 0.062; H. 0.032.
Similar shape. Reddish clay; unglazed.

146 (1472). Plate IV. H. 0.03.
Similar in shape but with slightly raised base. Dark gray clay with a slip of the same color. The end of the nozzle and the right side are broken away.

147 (1473). W. 0.057; H. 0.03.
Similar. Dark red clay with a gray slip. The nozzle and the knob on the side are broken away.

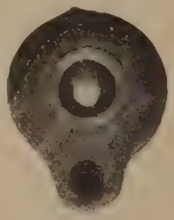
148 (92). Figure *22*.
Fragment of a similar lamp. On the neck is a bull's head in relief added by the appliqué process. Buff clay; black glaze, largely peeled off.

149 (74). Figure 23. L. 0.095; W. 0.06; H. 0.035.
Moulded lamp of a similar shape with a high base-ring and a solid knob on the left side. Red clay; light brown glaze. Part of the left side is missing.

150 (52). L. 0.085; W. 0.052; H. 0.025.
Resembling the preceding but without the groove round the filling-hole and with no raised base; large knob on the left side. Red clay; thin, dark gray glaze except on the reverse.

151 (1337).
Small lamp resembling those above but set on a high stand; perforated knob on the left side. Buff clay; thin, black glaze, poorly preserved. The nozzle and most of the stand are broken away.

152 (79). Figure 70. L. 0.05; W. 0.04.
Like the preceding but apparently had a handle at the back. Reddish buff clay; dark brown glaze, partly peeled off. The handle and the stand are broken away.


152
Figure 70.

153 (80).
Fragment of a lamp like the preceding with the upper part of the stand preserved. Buff clay; dark brown glaze, largely peeled off.

TYPE X

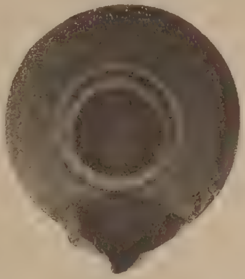
154 (65). Plate IV. L. *ca.* 0.089; W. 0.059; H. 0.026.
Watch-shaped lamp resembling the preceding type but without the knob; narrow groove round the filling-hole; no handle; raised base. Reddish buff clay; dark brown glaze. The nozzle is broken away.

155 (64). W. 0.055; H. 0.026.
Like the preceding. Greenish buff clay; chocolate brown glaze. The nozzle is broken away.

156 (68). W. 0.056; H. 0.025.
Like the preceding but without a raised base. Buff clay; chocolate brown glaze. The nozzle is broken away.

157 (66). Figure 71. W. 0.058; H. 0.029.
Like the preceding. Reddish buff clay; chocolate brown glaze. The nozzle is broken away.

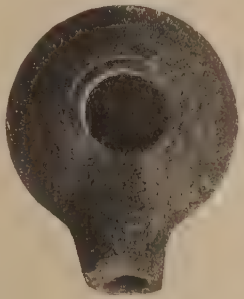
158 (87).
Same shape as that of the preceding. Triangular nozzle with projecting corners. Buff clay; chocolate brown glaze. The nozzle and most of the top are broken away.


157
Figure 71.

159 (67). W. 0.05; H. 0.028.
Like the preceding, but the upper half of the body is deeper than the lower. Reddish clay; dark brown glaze. The nozzle is missing.

160 (1474). Figure 72. W. 0.058; H. 0.028.
Shaped like the preceding, but the reverse is turned on the wheel. Buff clay; thin, brown glaze. The end of the nozzle is broken away.

161 (63). L. 0.076; W. 0.05; H. 0.027.
Shaped like the preceding. Low base, turned on the wheel. Reddish clay; mottled red and brown glaze. Part of the side is broken away.


160
Figure 72.

162 (59). L. 0.082; W. 0.06; H. 0.025.
Shaped like the preceding. Pale yellow clay; mottled yellow and gray glaze. The end of the nozzle and part of the left side have been restored.

163 (62). Plate IV. L. 0.077; W. 0.054; H. 0.032.
Same shape, but the reverse was left rough underneath. Reddish clay; good, red glaze.

164 (60). L. 0.072; W. 0.052; H. 0.028.
Like the preceding but with the upper half deeper. Red clay; light brown glaze.

165 (61). L. 0.077; W. 0.052; H. 0.028.

Like the preceding. Red clay; brown glaze. The left part of the body is broken away.

166 (69). W. 0.053; H. 0.025.

Like the preceding. Red clay and glaze. The end of the nozzle is broken away.

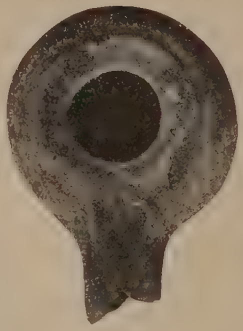

167

Figure 73.

167 (725). Figure 73. W. 0.058; H. 0.026.

Like the preceding but with the sides uniformly curved and with the groove farther from the edge of the filling-hole; low base. Buff clay; thin, brown glaze, partly peeled off. The end of the nozzle is broken away.

168 (1386).

Small fragment of a lamp like the preceding. Pale yellow clay; traces of black glaze.

169 (727). L. 0.08; W. 0.051.

Shaped like the preceding but round the filling-hole was a funnel-like neck which is broken away. Red clay; dark brown glaze.

TYPE XI

170 (1136). Plate IV. L. 0.101; W. 0.064; H. 0.023.

Low watch-shaped lamp like those of Type IX with a groove round the filling-hole; long, pointed nozzle; ribbed vertical handle; knob on the left side, on which the hole is begun but not pierced through; no base; the reverse is turned on the wheel. Hard, dark gray clay; pinkish slip.

171 (78). W. 0.06; H. 0.03.

Double convex shape, deeper than the preceding but resembling it in other respects; solid knob on the left side. Reddish clay, partly turned gray from firing; thin, reddish wash or paint. The nozzle and front are broken away.

172 (77). L. 0.09; W. 0.058; H. 0.031.

Same shape as that of the preceding. Reddish clay and thin wash or paint of the same color. Parts of the handle and nozzle are restored.

173 (728). W. 0.059; H. 0.033.

Same shape as that of the preceding. Red clay; thin, mottled red and brown glaze. The handle and nozzle are missing.

174 (1114). W. 0.054; H. 0.033.
Same shape as that of the preceding. Pale red clay; thin, reddish wash or paint. The handle and nozzle are broken away.

175 (75). Plate IV. L. 0.097; W. 0.061; H. 0.038.
Similar shape but without the groove round the filling-hole; wick-hole at some distance from the end of the nozzle. Buff clay; mottled red and brown glaze.

176 (829) (T327-L70). W. 0.055; H. 0.032.
Same shape. Reddish buff clay; dark brown glaze. The end of the nozzle is broken away.

177 (76). W. 0.058; H. 0.035.
Like the preceding. Light red clay; mottled red and black glaze. The handle and nozzle are missing.

178 (830) (T332-L72). W. 0.054; H. 0.036.
Similar in shape. Red clay and glaze. The handle and end of the nozzle are missing.

179 (831) (T280-L55). L. 0.092; W. 0.054; H. 0.032.
Similar in shape. Soft, red clay; traces of red glaze. The handle is missing.

180 (832) (T275-L52). W. 0.056; H. 0.034.
Same shape. Greenish buff clay; dark gray, metallic glaze. The handle and end of the nozzle are broken away.

181 (828) (T318-L65). Plate IV. W. 0.055; H. 0.036.
Same shape as that of the preceding but with a groove round the filling-hole. Red clay and glaze. Made in moulds. The handle and nozzle are broken away.

182 (1511) (T484-L121). W. 0.053; H. 0.038.
Like the preceding but without the groove round the filling-hole. Buff clay; dark brown glaze. Made in moulds.

TYPE XII

183 (88).
Watch-shaped lamp with a groove round the filling-hole; vertical handle; no base; the reverse is concave and turned on the wheel. Reddish buff clay; good, black glaze. The handle and nozzle are broken away.

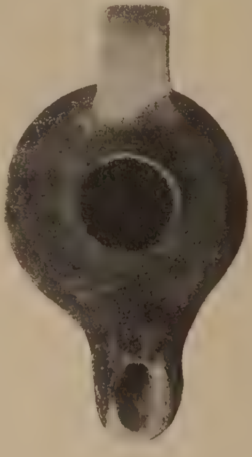
184 (82). Figure 74. L. 0.085; W. 0.06; H. 0.035.
Shaped like a tea-pot with the edge round the filling-hole turned up; pointed

nozzle; flat vertical handle; reverse trimmed with a knife. Pale red clay; thin, red glaze. The handle and end of the nozzle are restored.

185 (83). Plate IV. L. 0.095; W. 0.06; H. 0.03.
Sides converging toward the top; edge round the filling-hole turned up so as to form a depression on the rim; long, blunt-ended nozzle with a large wick-hole; flat vertical handle; low base left rough underneath. Red clay and glaze. The handle is restored.

186 (84). L. 0.085; W. 0.057; H. 0.03.
Same shape as that of the preceding. Ash gray clay; dark gray, metallic glaze, largely peeled off. The handle and part of the nozzle are missing.

187 (85). W. 0.056; H. 0.03.
Same shape. Clay and glaze like those of the preceding. The handle and nozzle are missing.


184
Figure 74.

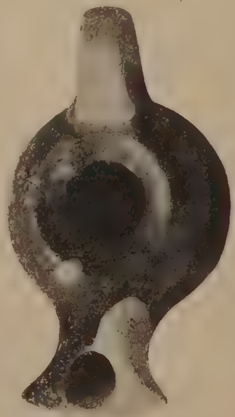
188 (86). Plate IV. L. *ca.* 0.082; W. 0.056; H. 0.025.
Shape like that of the preceding. Ash gray clay; thin, grayish brown glaze. The nozzle and part of the handle are restored.

189 (729). L. 0.078; W. 0.052; H. 0.024.
Same shape. Dark brown clay and glaze. The handle is missing.

TYPE XIII

190 (91). Plate V. W. 0.064; H. 0.032.
Wheel-made lamp of double convex shape with depressed top; rounded nozzle with fluke-like corners; high base, turned on the wheel. Dark gray clay and a thin, metallic glaze of the same color. The back is broken away.

191 (89). Figure 75. L. 0.082; W. 0.058; H. 0.038.
Sides converging toward the top; overhanging rim; raised base; flat vertical handle; nozzle as on the preceding. Dark gray clay; thin, metallic slip of the same color. The handle and part of the nozzle are restored.


191
Figure 75.

192 (90). Plate V. L. 0.093; W. 0.052; H. 0.035.
Shaped like the preceding but with a deep depression on the top; two nozzles with triangular termination and projecting corners;

flat vertical handle; raised base, turned on the wheel. Grayish brown clay; thin, gray glaze. Part of one nozzle is missing.

TYPE XIV

193 (162). Plate V. W. 0.055; H. 0.032.
Watch-shaped lamp like those of Type X with a groove round the filling-hole and a raised edge round the top; four small holes in the depression between the top and the edge; no base, the reverse left unturned; flat vertical handle. Buff clay; traces of dark brown glaze. The handle and nozzle are missing.

194 (997). Theatre Area.
Small fragment of a lamp like the preceding. Reddish clay; chocolate brown glaze.

TYPE XV

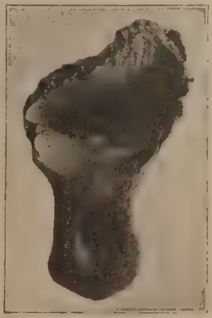
195 (81). Plate V. L. 0.09; W. 0.055; H. 0.045.
Deep body narrowing toward the top; funnel-like neck round the filling-hole; pointed nozzle with a large wick-hole; ribbed, vertical handle; no base. Red clay; brown glaze.

TYPE XVI

196 (977). Plate V. Theatre Area.
Nozzle of a large wheel-made lamp like the Esquiline type with a raised edge round the top; blunt nozzle with projecting corners. Reddish buff clay; brown glaze on the inside and red on the outside.

197 (1453). Figure 76.
Nozzle of wheel-made lamp with high edge round the top; no base; triangular termination of the nozzle with slightly projecting corners. Red clay; unglazed.

198 (850) (T317-L64). Plate V. L. 0.081; W. 0.055; H. 0.03.
Moulded lamp with rounded sides; flat top surrounded by a raised edge; short nozzle with projecting corners; vertical handle; very low base. Buff clay; traces of dark brown glaze. The handle is broken away.

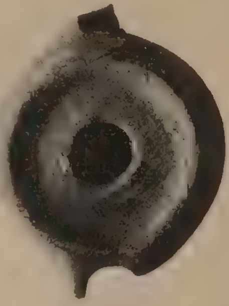


197
Figure 76.

199 (851). W. 0.057; H. 0.029. Theatre Area.
Moulded lamp like the preceding. Buff clay; traces of brown glaze. Put together from many fragments; the handle, nozzle, and parts of the body are missing.

200 (852). W. 0.059; H. 0.031. Theatre Area.
Moulded lamp of the same shape. Buff clay; mottled yellow and brown glaze. Put together from many fragments; the handle, nozzle, and small parts of the body are missing.

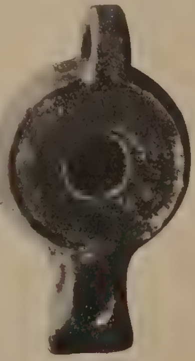
201 (128). Figure 77. W. 0.056; H. 0.031.
Moulded lamp of the same shape. Reddish clay; mottled light and dark brown glaze. The handle and nozzle are missing.


201
Figure 77.

202 (854). Plate V. W. 0.047; H. 0.029. Theatre Area.
Wheel-made lamp with almost vertical sides. Flat top surrounded by a high edge; no base; flat vertical handle extending high above the top. Dark gray clay, micaceous; thin, gray, metallic slip. The nozzle and front are missing.

203 (853) (T256-L45). Plate V. W. 0.05; H. 0.024.
Wheel-made lamp of a shape like that of the preceding. Dark gray clay; unglazed. The nozzle, handle, and part of the top are missing.

204 (1405). Figure 78. L. 0.077; W. 0.056; H. 0.025.
Wheel-made lamp with curving sides; flat top surrounded by a low edge; nozzle as above; flat vertical handle; raised base, unturned. Buff clay; thin, chocolate brown glaze.


204
Figure 78.

205 (1418). L. 0.089; W. 0.063; H. 0.031.
Like the preceding but with a concave top surrounded by a high edge; ribbed, vertical handle. Buff clay; mottled red and brown glaze, largely peeled off.

206 (1424). W. 0.057; H. 0.028.
Same shape. Buff clay; mottled light and dark brown glaze. The handle and nozzle are broken away.

207 (855) (T331-L71). L. 0.085; W. 0.058; H. 0.037.
Like the preceding. Buff clay; thin, reddish brown glaze. The handle is broken away.

208 (856) (T38-L13). L. 0.087; W. 0.06; H. 0.028.
Same shape. Buff clay; mottled light and dark brown glaze. The handle is missing.

209 (857) (T76-L24). L. 0.091; W. 0.065; H. 0.03.

Like the preceding. Dark buff clay; no glaze. Part of the right side is broken away.

210 (859). L. 0.076; W. 0.058; H. 0.027. Theatre Area.
Shaped like the preceding but with the base turned on the wheel. Brick red clay; unglazed. The handle and part of the right side are missing.

211 (1480) (T479-L116). L. *ca.* 0.10; W. 0.07; H. 0.037.
Same shape. Deep red clay; unglazed. The handle and top are broken away.

212 (1493) (T480-L117).
Same shape. Brick red clay; unglazed. Put together of many fragments; the handle and parts of the body are missing.

213 (133). Figure 25. L. 0.125; W. 0.092; H. 0.041.
Large lamp of the same shape. The base is turned on the wheel. Red clay; unglazed. The handle is restored.

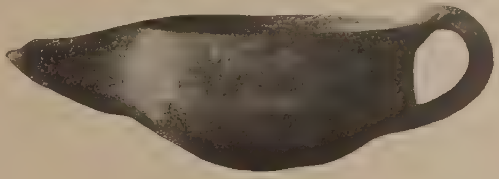
214 (871). L. 0.138; W. 0.105; H. 0.05. Theatre Area.
Large lamp like the preceding. Red clay; unglazed. Put together of many fragments; the handle and parts of the body are missing.

215 (1242). PLATE V. L. 0.08; W. 0.057; H. 0.033.
Same shape. Raised base left rough underneath. Red clay; unglazed.

216 (864) (T304-L59). L. 0.085; W. 0.065; H. 0.032.
Like the preceding. Red clay; unglazed. The left corner of the nozzle is broken away.

217 (131). Figure 79. L. 0.09; W. 0.062; H. 0.031.
Same shape. Red clay; unglazed.

218 (739). L. 0.095; W. 0.065; H. 0.029.
Same shape. Red clay; unglazed.
The handle and part of the right side are missing.


217
Figure 79.

219 (735). L. 0.072; W. 0.05; H. 0.023.
Small lamp of the same shape. Red clay; unglazed.

220 (860) (T260-L46). W. 0.055; H. 0.029.
Same shape. Red clay; unglazed. The nozzle is broken away.

221 (1442). L. 0.084; W. 0.059; H. 0.026.
Same shape. Brick red clay; unglazed. The handle is missing.

222 (1447). L. 0.089; W. 0.066; H. 0.031.
Same shape. Mottled red and gray clay; unglazed. The handle is missing.

223 (1448). L. 0.098; W. 0.067; H. 0.033.
Same shape. Mottled red and gray clay; unglazed. Part of the top is missing.

224 (1465). L. 0.09; W. 0.067; H. 0.03.
Same shape. Red clay; unglazed. The handle is missing.

225 (1451). L. 0.093; W. 0.065; H. 0.031.
Same shape. Deep red clay; unglazed. The handle is missing.

226 (1387). L. 0.09; W. 0.063; H. 0.035.
Same shape. Red clay; unglazed. The handle is missing.

227 (1385). L. 0.09; W. 0.07; H. 0.037.
Same shape. Deep red clay; unglazed.

228 (1379). W. 0.065; H. 0.034.
Same shape. Grayish red clay; unglazed. The handle and nozzle are missing.

229 (1399). W. 0.066; H. 0.032.
Same shape. Red clay; unglazed. The nozzle is missing.

230 (132). Figure 25. L. 0.087; W. 0.064; H. 0.032.
Same shape. Red clay; unglazed. The handle is broken away.

231 (143). L. 0.092; W. 0.069; H. 0.037.
Same shape. Red clay; unglazed. The handle is missing.

232 (140). L. 0.09; W. 0.065; H. 0.033.
Same shape. Red clay; unglazed. The handle is missing.

233 (144). L. 0.08; W. 0.062; H. 0.03.
Same shape. Red clay; unglazed.

234 (737). L. 0.085; W. 0.06; H. 0.031.
Same shape. Red clay; unglazed. The handle is broken away.

235 (863) (T326-L69). L. 0.093; W. 0.065; H. 0.035.
Same shape. Red clay; unglazed. The handle is broken away.

236 (736). L. 0.096; W. 0.065; H. 0.034.
Same shape. Red clay; unglazed. The handle is missing.

237 (136). L. 0.088; W. 0.062; H. 0.029.
Same shape. Red clay; unglazed. The handle is missing.

238 (142). L. 0.091; W. 0.063; H. 0.034.
Same shape. Red clay; unglazed. The handle and part of the top are missing.

239 (861) (T269-L50). L. 0.085; W. 0.06; H. 0.033.
Same shape. Red clay; unglazed. The handle and part of the top are broken away.

240 (1138). L. 0.093; W. 0.068; H. 0.039.
Similar shape. Deeply concave top. Red clay; unglazed. The handle is missing.

241 (738). W. 0.059; H. 0.032.
Same shape. Red clay; unglazed. The nozzle and part of the handle are missing.

242 (141). L. 0.084; W. 0.062; H. 0.037.
Similar shape but with a less concave top. Red clay; unglazed. The handle is missing.

243 (146). L. 0.093; W. 0.065; H. 0.035.
Same shape. Red clay; unglazed. The handle is missing.

244 (862) (T115-L28). L. 0.089; W. 0.061; H. 0.036.
Same shape. Brick red clay; unglazed. The handle is missing.

245 (137). L. 0.091; W. 0.063; H. 0.036.
Same shape. Red clay; unglazed. The handle is broken away.

246 (870). L. 0.078; W. 0.059; H. 0.033.
Same shape. Dark red clay; unglazed. The handle and parts of the body are missing.

247 (155). L. 0.09; W. 0.065; H. 0.031.
Same shape. Brick red clay; unglazed. The handle, top, and part of the nozzle are missing.

248 (138). L. 0.088; W. 0.061; H. 0.033.
Same shape. Reddish brown clay; unglazed. The handle and the right corner of the nozzle are missing.

249 (148). L. 0.08; W. 0.061; H. 0.033.
Similar in shape but with an almost flat top. Reddish brown clay; unglazed.

250 (784). L. 0.091; W. 0.065; H. 0.034.
Similar shape. Grayish brown clay; unglazed.

251 (869). L. 0.093; W. 0.068; H. 0.033.

Similar in shape. Coarse, reddish brown clay; unglazed. The handle is broken away.

252 (152). L. 0.09; W. 0.069; H. 0.034.
Similar in shape but with a less concave top. Reddish brown clay; unglazed. The handle and part of the top are missing.

253 (872) (T64-L19). W. 0.06; H. 0.034.
Similar in shape but with a more concave top. Reddish brown clay; unglazed. The handle, nozzle, and part of the right side are missing.

254 (1419). L. 0.093; W. 0.07; H. 0.038.
Same shape. Reddish brown clay; unglazed. Part of the top is broken away.

255 (1420). L. 0.089; W. 0.065; H. 0.025.
Same shape. Dark brown clay; unglazed. The handle is missing.

256 (1408). W. 0.048; H. 0.024.
Small lamp of the same shape. Dark red clay; unglazed. The handle, nozzle, and part of the top are broken away.

257 (1542) (T408-L87). H. 0.03.
Same shape. Coarse, red clay; unglazed. The handle and part of the body are broken away.

258 (139). L. 0.09; W. 0.064; H. 0.037.
Same shape. Reddish brown clay; unglazed. The handle is missing.

259 (1139). L. 0.091; W. 0.064; H. 0.035.
Same shape. Reddish brown clay; unglazed. The handle and part of the top are missing.

260 (868) (T53-L17). L. 0.085; W. 0.062; H. 0.033.
Same shape. Reddish brown clay; unglazed. The handle is broken away.

261 (867) (T65-L20). L. 0.084; W. 0.06; H. 0.036.
Same shape. Grayish brown clay; unglazed. The handle and part of the top are missing.

262 (147). L. 0.088; W. 0.065; H. 0.034.
Same shape. Dark red clay; unglazed. The handle and part of the right side are broken away.

263 (154). L. 0.091; W. 0.065; H. 0.029.
Same shape. Reddish brown clay; unglazed. The handle and top part are broken away.

264 (151). L. 0.09; W. 0.064; H. 0.037.
Same shape. Grayish brown clay; unglazed. The handle is missing.

265 (150). Figure 25. L. 0.078; W. 0.057; H. 0.037.
Same shape. Dark gray clay; unglazed.

266 (865) (T274-L51). L. 0.088; W. 0.064; H. 0.034.
Same shape. Mottled red and gray clay; unglazed. The handle is missing.

267 (1445). Figure 80. L. 0.081; W. 0.059; H. 0.029.
Same shape. Dark brown clay; unglazed.

268 (1446). L. 0.085; W. 0.06; H. 0.03.
Same shape. Dark brown clay; unglazed.

269 (1407). L. 0.091; W. 0.064; H. 0.029.
Same shape. Dark brown clay; unglazed. The handle and parts of the top and nozzle are broken away.

270 (1422). L. 0.092; W. 0.07; H. 0.033.
Same shape. Dark brown clay; unglazed. The handle and part of the top are broken away.

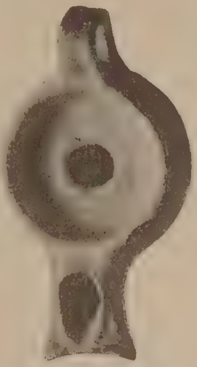

267

Figure 80.

271 (1421). L. 0.092; W. 0.067; H. 0.028.
Same shape. Dark brown clay; unglazed. The handle is missing.

272 (1383). L. 0.081; W. 0.062; H. 0.027.
Same shape. Dark brown clay; unglazed. The handle is missing.

273 (1388). L. 0.088; W. 0.063; H. 0.031.
Same shape. Dark brown clay; unglazed. The handle is missing.

274 (1423). L. 0.08; W. 0.057; H. 0.027.
Same shape. Dark brown clay; unglazed. The handle and top are missing.

275 (1140). L. 0.087; W. 0.064; H. 0.036.
Same shape. Dark gray clay; unglazed. The handle is missing.

276 (858). L. 0.099; W. 0.067; H. 0.031. Theatre Area.
Sides almost straight; no base; the reverse is turned on the wheel; in other respects like the preceding. Dark brown clay; unglazed. The handle and part of the right side are broken away.

277 (866) (T210-L41). L. 0.092; W. 0.07; H. 0.035.
Like No. 275. Dark gray clay; unglazed. The handle is missing.

278 (153). L. 0.092; W. 0.065; H. 0.031.

Same shape. Reddish brown clay; unglazed. The handle and top are missing.

279 (145). L. 0.081; W. 0.06; H. 0.036.

Same shape. Dark brown clay; unglazed. The handle is broken away.

280 (1096). L. 0.085; W. *ca.* 0.06; H. 0.035.

Same shape. Dark brown clay; unglazed. The handle is broken away. The lamp was pressed out of shape in the firing.

281 (149). Figure 25. L. 0.076; W. 0.055; H. 0.03.

Same shape. Greenish gray clay; unglazed. The handle and part of the nozzle are broken away. The lamp was cracked in the firing and discarded.

282 (1347) (T203-L40).

Fragment of a similar lamp. Dark brown clay; unglazed. Only the back half is preserved.

283 (134). L. 0.098; W. 0.07; H. 0.033.

Almost straight sides; flat top surrounded by a raised edge; two nozzles like those above; no base, reverse turned on the wheel. Red clay; unglazed. The handle and part of the top are missing. Cracked in the baking and discarded.

284 (135). Figure 25. L. 0.091; W. 0.066; H. 0.031.

Same shape but with three nozzles. Red clay; unglazed. The handle is restored.

285 (1212). PLATE V. L. 0.164; W. 0.095; H. 0.045.

Large wheel-made lamp with a raised edge round the central opening; two nozzles like those above but opposite each other; no handle; the reverse is turned on the wheel; it seems to have had a central socket, which is broken away. Red clay; unglazed.

286 (979).

Nozzle and part of the side of a lamp like the preceding. Dark red clay; unglazed.

287 (130). Figure 25. L. 0.09; W. 0.065; H. 0.038.

Straight vertical sides; concave top with a central filling-hole and a small rectangular hole toward the nozzle; heavy ribbed vertical handle; blunt nozzle with projecting corners; no base; the corner between the sides and the bottom is bevelled. Red clay; thin, brown glaze.

288 (156). Figure 26.

Fragment of a lamp-stand to which two lamps of type XVI were attached; only one of the lamps is preserved. The stand consists of a hollow stem with a broad flange, to which the lamps were attached; the exact shape is uncertain. Pale yellow clay; thick white paint, poorly preserved.

289 (991) (T282-L57).

Fragment of a lamp-stand like the preceding. Only the bottoms of two lamps and a small piece of the stand are preserved. Buff clay; traces of white paint.

290 (1378). L. 0.087; W. 0.065.

Single lamp, once attached to a stand like those above. Pale red clay; traces of white paint visible when the lamp was found. The handle is broken away.

291 (157). Figure 81. L. 0.08; W. 0.057.

Like the preceding, broken away from its stand. Pale red clay; no traces of paint preserved. The handle is missing.

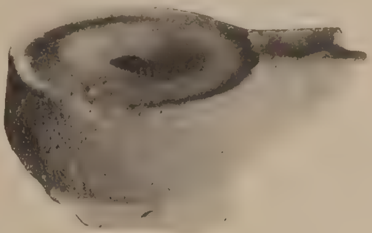


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Figure 81.

292 (129). W. 0.066; H. 0.04.

Curving sides merging into the rim; raised base. Soft, yellow clay; dull brown paint on the top only. The handle and nozzle are broken away.

293 (1023). Theatre Area.

Fragment of a lamp like the preceding. Short blunt-ended nozzle with projecting corners. Buff, porous clay; thin, grayish brown wash or paint.

TYPE XVII

294 (734). L. 0.068; W. 0.051; H. 0.023.

Small wheel-made lamp, resembling those of type X, with curving sides merging into the rim; short pointed nozzle, large wick-hole; no handle; low base, left rough underneath. Dark gray clay; unglazed.

295 (125). L. 0.063; W. 0.05; H. 0.026.

Similar shape. Dark red clay; unglazed.

296 (733). Plate VI. L. 0.072; W .0.051; H. 0.028.

Similar shape. Red clay; unglazed.

297 (126). L. 0.071; W. 0.051; H. 0.026.

Similar shape but with the top slightly depressed and the termination of the nozzle bluntly triangular. Grayish brown clay; unglazed.

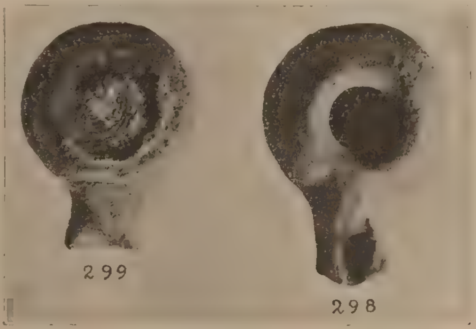

Figure 82.

298 (124). Figure 82. L. 0.081; W. 0.06; H. 0.027.
Shaped like the preceding. Red clay; unglazed.

299 (127). Figure 82. L. 0.075; W. 0.054; H. 0.033.
Same shape of body, but the nozzle like that of type XVI with projecting corners. Red clay; unglazed.

300 (1034). Plate VI. L. 0.078; W. 0.055; H. 0.028.
Shaped like the preceding. Red clay; unglazed.

TYPE XVIII

301 (998). Plate VI.
Fragment of a moulded lamp with ribs on the rim; raised edge round a narrow top; flat vertical handle. Light red clay; reddish brown glaze.

302 (999).
Fragment of a lamp like the preceding with ribs on the rim and a knob on the left side in the form of a cornucopia; on the reverse is inscribed ICIΓ̣. . . . (Plate XXX). Red clay; dark brown glaze.

303 (996). Plate VI. Theatre Area.
Fragment of a lamp like the preceding with ribs on the rim and a rosette on the right side. Red clay; dark brown glaze.

304 (1000). Plate VI.
Fragment of a lamp with ribs on the rim; flat vertical handle; high edge enclosing the entire lamp. Ash gray clay; dark gray, metallic glaze.

305 (1433). Figure 83.
Fragment. Plain rim; small depressed top; raised edge surrounding the whole lamp; one small hole on each side of the neck. Red clay; mottled light and dark brown glaze.

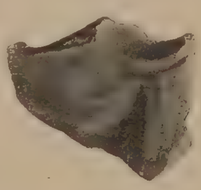
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Figure 83

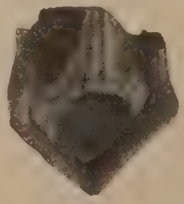
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Figure 84.

306 (1410). Figure 84.
Nozzle of a lamp like the preceding with grooves on the neck and a raised edge surrounding the entire lamp. Red clay and glaze.

307 (1550) (T426-L95). Plate VI. L. *ca.* 0.10; W. *ca.* 0.07; H. 0.036.
Leaf pattern on the rim; small top surrounded by a raised edge; flat vertical handle; high edge surrounding the entire lamp. Red clay; brown glaze. The handle and parts of the nozzle and top are broken away.

308 (1339).

Small fragment. Leaf pattern on the rim; depressed top. Yellow clay; light brown glaze.

309 (113). L. 0.075; W. 0.055; H. 0.028.

Pattern of hearts and circular shields on the rim; depressed top; vertical handle; short triangular nozzle; raised base. Red, porous clay; traces of light brown glaze. The handle, parts of the nozzle, and right side are missing.

310 (1515) (T508-L132). Plate VI. L. 0.103; W. 0.053; H. 0.034.

Narrow rim with incised double spirals; concave top; triangular nozzle with double rudimentary volutes; vertical handle; raised, almond-shaped base. Pale red, micaceous clay; red glaze. The handle is missing.

311 (1512). Theatre Area.

Nozzle and part of the top of a lamp like the preceding. Red clay and glaze.

TYPE XIX

312 (1523) (T483-L120). Figure 85. L. 0.096; W. 0.056; H. 0.028.

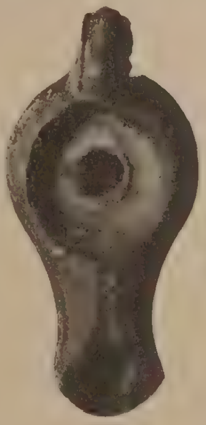
Plain rim; top surrounded by a raised edge; long nozzle with rounded termination; ribbed vertical handle; slightly raised base. Ash gray clay; dark gray, metallic glaze.

313 (836). W. 0.053; H. 0.03. Theatre Area.

Pattern of loops on the rim (Figure 29, 46); small flat top; shallow channel on the neck; slightly raised, almond-shaped base. Ash gray clay; mottled dark gray and brown glaze. The handle and nozzle are missing.

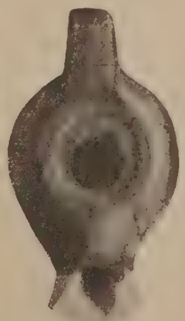
314 (97). Figure 86. L. 0.073; W. 0.047; H. 0.027.

Ribs on the rim (Figure 29, 47); narrow top, surrounded by two low rings; ribbed, vertical handle; almond-shaped reverse. Light gray clay; traces of dark gray glaze. The end of the nozzle is restored.



312

Figure 85.



314

Figure 86.

315 (93). W. 0.057; H. 0.025.

Raised dots on the rim (Figure 29, 2); in other respects like the preceding. Ash gray clay; dark gray, metallic glaze, largely peeled off.

316 (94). Plate VI. L. 0.11; W. 0.06; H. 0.026.

Two rows of elongated dots on the rim (Figure 29, 4); floral pattern on the neck;

triangular nozzle; low, almond-shaped base. Gray clay; dark gray, metallic glaze. The handle and part of the nozzle are restored.

317 (833) (T306-L61). L. *ca.* 0.11; W. 0.064; H. 0.029.
On the rim is a row of globules between two rows of elongated dots (Figure 29, 5); slightly concave top; raised, circular base. Ash gray clay; dark gray, metallic glaze, largely peeled off. The end of the nozzle is restored; the handle and part of the top are missing.

318 (95). W. 0.061; H. 0.03.
Like the preceding but with an almond-shaped base. Ash gray clay; dark gray, metallic glaze. The nozzle is missing.

319 (834) (T321-L67). L. *ca.* 0.108; W. 0.06; H. 0.026.
Pattern of triple leaves between rows of dots on the rim (Figure 29, 26); in other respects like the preceding. The end of the nozzle is restored.

320 (835) (T281-L56). W. 0.062; H. 0.029.
Rosettes and globules on the rim (Figure 29, 34); heart-shaped design on the neck (Figure 30, 10); in other respects like the preceding. The handle and nozzle are missing.

321 (96). W. 0.06; H. 0.028.
Row of leaves on the rim (Figure 29, 12); in other respects like the preceding. The handle and nozzle are missing.

322 (1456). Figure 87. W. 0.064; H. 0.031.
Triangular leaves and raised dots on the rim (Figure 29, 57); shallow channel on the neck; in other respects like the preceding. The handle and nozzle are missing.

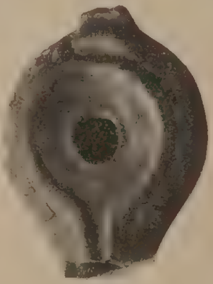

322

Figure 87.

323 (730). Figure 28. W. 0.056; H. 0.024.
Pattern of triple leaves on the rim (Figure 29, 14); channel on the neck and three small holes on the top round the central filling-hole; Ash gray clay, micaceous; dark gray, metallic glaze. The handle and nozzle are missing.

324 (111). Figure 28. L. 0.08; W. 0.053; H. 0.025.
Parallel lines and herring-bone pattern on the rim (Figure 29, 53); a similar pattern on the handle; channel on the neck; rounded nozzle; raised base-ring; handle formed in moulds. Ash gray clay; dark gray, metallic glaze. Part of the nozzle is restored.

325 (849). Plate VI. W. 0.064; H. 0.032. Theatre Area.
Leaf pattern on the rim (Figure 29, 16); shallow groove on the neck; ear-like projection with volutes on the sides; raised base-ring. Clay and glaze as above. The handle, end of the nozzle, and part of the bottom are missing.

326 (1443). W. 0.054; H. 0.024.
Plain rim; raised edge round the top; slightly raised base. Clay and glaze as above. The handle and nozzle are missing.

327 (842). W. 0.057; H. 0.03. Theatre Area.
Ribbed, vertical handle; in other respects like the preceding. The nozzle is broken away.

328 (843) (T333-L73). W. 0.055; H. 0.029.
Raised dots on the rim (Figure 29, 1); otherwise shaped like the preceding. Greenish buff clay; thin, brown glaze. The handle and nozzle are broken away.

329 (109). Plate VI. L. 0.105; W. 0.063; H. 0.03.
Row of loops on the rim, terminating toward the nozzle in a hilt-like pattern (Figure 29, 7); raised design on the neck as in figure 30, 6; raised edge round the top; ribbed handle; low base. Ash gray clay; dark gray, metallic glaze. The end of the nozzle is restored.

330 (838) (T261-L47). W. 0.063; H. 0.033.
Pattern of loops on the rim (Figure 29, 49); double spirals on the neck; in other respects like the preceding. The handle and nozzle are broken away.

331 (937). Theatre Area.
Fragment of a large lamp of similar shape with loops and cable pattern on the rim (Figure 29, 49). Clay and glaze as above.

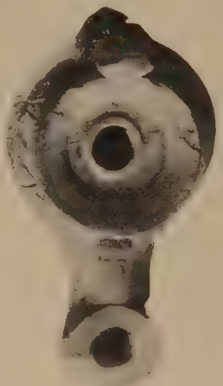
332 (732). W. 0.06; H. 0.032.
Triple leaves and raised dots on the rim (Figure 29, 27) and on the neck a raised design as in figure 30, 3; in other respects like the preceding. The handle and nozzle are broken away.

333 (1432). W. 0.063; H. 0.028.
Pattern of rosettes, alternating with triple loops, on the rim (Figure 29, 56); in other respects like the preceding. The handle and nozzle are missing.

334 (839). W. 0.065; H. 0.031. Theatre Area.
Lozenges and raised dots on the rim (Figure 29, 17); otherwise like the preceding. The handle and nozzle are missing.

335 (837) (T276-L53). Figure 88. L. 0.115; W. 0.065; H. 0.032.

Lozenges and elongated dots on the rim (Figure 29, 18); bearded mask on the neck (Figure 30, 12); rounded nozzle with a flat rim round the wick-hole. Light gray clay; black, metallic glaze, largely peeled off. The end of the nozzle is restored; the handle is missing.


335
Figure 88.

336 (731). W. 0.065; H. 0.033.

Double volutes and raised dots on the rim (Figure 29, 20); single volute on the neck; in other respects like the preceding. The handle and nozzle are missing.

337 (841) (T316-L63). W. 0.062; H. 0.033.

Egg-and-dart pattern and raised dots on the rim (Figure 29, 54); in other respects shaped like the preceding. Ash gray clay; gray, metallic glaze, in spots shifting to brown. The nozzle and handle are broken away.

338 (110). W. 0.065; H. 0.035.

Pattern of triple leaves and dots on the rim (Figure 29, 27); in other respects like the preceding. The nozzle and handle are broken away.

339 (840). W. 0.06; H. 0.03. Theatre Area.

On the rim is a pattern of globules, small triple leaves, and elongated dots (Figure 29, 25); otherwise like the preceding. The handle and nozzle are missing.

340 (108). L. 0.103; W. 0.058; H. 0.026.

Raised dots on the rim (Figure 29, 1); shallow channel on the neck, closed by a raised ring round the top; pointed, triangular nozzle; low base. Soft yellow clay; light brown glaze. The handle and part of the nozzle are restored.

341 (1338).

Fragment. Rosettes on the rim; raised edge round the top. Reddish buff clay; light brown glaze.

342 (847) (T305-L60).

Raised dots on the rim; three small holes on the top between the raised edge and the central filling-hole; ribbed vertical handle; rudimentary base-ring. Ash gray clay; dark gray, metallic glaze, shifting to brown in spots. The end of the nozzle and part of the left side are broken away.

343 (1500) (T515-L137). Figure 31. H. 0.048.

Double loops on the rim; raised edge and three small holes on the top; three nozzles with rounded termination and a flat rim round the wick-hole; ribbed handle with a cross piece; low circular base. Ash gray clay; dark gray, metallic glaze. The ends of the nozzles are broken away.

344 (103). W. 0.063; H. 0.031.
Four rows of raised dots on the rim (Figure 29, 2) and a single row on the neck; raised edge and three small holes on the top; low base. Dark gray ware with metallic slip. The nozzle and handle are broken away.

345 (1437). Figure 89. W. 0.065; H. 0.033.
Two rows of circular dots between elongated dots on the rim; raised edge and two small holes on the top; low base. Clay and glaze as above. The handle and nozzle are missing.

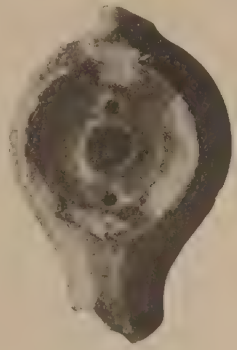


Figure 89.

346 (101). W. 0.06; H. 0.028.
Broken cable pattern on the rim (Figure 29, 8); raised edge and three small holes on the top; low base. Ash gray clay, highly micaceous; dark gray, metallic glaze, shifting to reddish brown in spots. The nozzle and handle are broken away.

347 (1391). W. 0.056; H. 0.026.
Oblique loops on the rim; in other respects shaped like the preceding. Ash gray clay; dark gray, metallic glaze. The handle and nozzle are broken away.

348 (846) (T322-L68). W. 0.062; H. 0.031.
Triple leaves on the rim (Figure 29, 11); in other respects like the preceding. The handle and nozzle are broken away.

349 (107).
Heart-shaped leaves and raised dots on the rim (Figure 29, 33); otherwise like the preceding. The nozzle and bottom are missing.

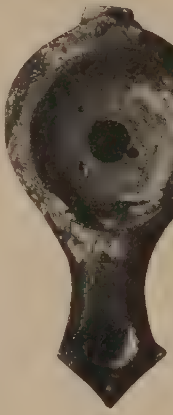
350 (105). W. 0.065; H. 0.034.
Row of dolphins (?) on the rim (Figure 29, 10); otherwise like the preceding. The handle and nozzle are missing.

351 (98). W. 0.062; H. 0.033.
Wheel pattern and raised dots on the rim (Figure 29, 34); raised dots on the neck; otherwise like the preceding. The handle and nozzle are missing.

352 (938). Theatre Area.
Fragment. Leaf pattern and raised dots on the rim (Figure 29, 31); indistinct design on the neck; otherwise like the preceding.

353 (1327). W. 0.06; H. 0.029.
Broken meander pattern and raised dots on the rim (Figure 29, 36); indistinct design on the neck; rudimentary base-ring. Light gray clay; traces of dark gray glaze. The handle and nozzle are missing.

354 (1509) (T482-L119). Figure 90. L. 0.11; W. 0.061; H. 0.035.
Lozenges and elongated dots on the rim (Figure 29, 18); a single lozenge on the neck; raised edge and three small holes on the top; triangular nozzle; low base. Ash gray clay; dark gray, metallic glaze, shifting to brown in spots. The handle is broken away.


354
Figure 90.

355 (1554) (T438-L99). Figure 91. W. 0.067; H. 0.038.
Double loops and raised dots on the rim; a double spiral on the neck (Figure 30, 4); raised edge and single small hole on the top; low base. Light gray clay; dark gray, metallic glaze, largely peeled off. The nozzle and handle are missing.

356 (102). W. 0.06; H. 0.035.
Lozenges and spirals on the rim (Figure 29, 42); otherwise shaped like the preceding. Gray clay; dark gray, metallic glaze. The handle and nozzle are broken away.

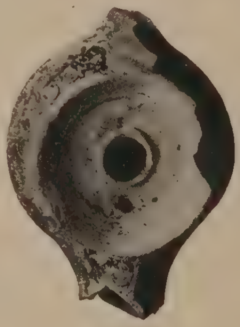

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Figure 91.

357 (106). W. 0.075; H. 0.041.
Square rosettes and a cable pattern on the rim (Figure 29, 21); otherwise like the preceding. The nozzle and front half are broken away.

358 (844). W. 0.066; H. 0.03. Theatre Area.
Spirals and raised dots on the rim (Figure 29, 38); otherwise like the preceding. The handle and nozzle are broken away. On the top are some small incised lines which may be letters.

359 (1439). W. 0.062; H. 0.034.
Double spirals on the rim (Figure 29, 44); otherwise like the preceding. The handle and front are missing.

360 (1214).

Fragment of a large lamp like the preceding with spirals and raised dots on the rim (Cf. figure 29, 38); only part of the top is preserved. Clay and glaze as above.

361 (1508) (T488-L122).

Fragment of the top of a lamp with spirals and raised dots on the rim (Figure 29, 38); it probably had three nozzles like No. 343. Clay and glaze as above.

362 (99). Figure 92. W. 0.055; H. 0.027.

Triple leaves on the rim (Figure 29, 13); shallow channel on the neck closed by a raised edge on the top; three small holes round the filling-hole; low base. Clay and glaze as above. The nozzle and handle are missing.

363 (104). Plate VI. W. 0.065; H. 0.031.

Leaves and raised dots on the rim (Figure 29, 32); in other respects like the preceding. The nozzle and handle are broken away.

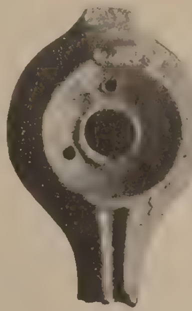

362

Figure 92.

364 (1211). W. 0.062; H. 0.034.

Triple leaves and raised dots on the rim (Cf. figure 29, 29); no channel on the neck; otherwise like the preceding. The handle and nozzle are missing.

365 (845). W. 0.066; H. 0.035. Theatre Area.

Triple leaves on the rim terminating in rosettes toward the nozzle (Cf. figure 29, 29); otherwise like the preceding. The handle and front are broken away.

366 (100). W. 0.06; H. 0.034.

Triple leaves and raised dots on the rim (Figure 29, 28); design of raised dots on the neck (Figure 30, 9); otherwise like the preceding. The handle and nozzle are missing.

367 (848) (T252-L42). Plate VI. L. 0.113; W. 0.069; H. 0.029.

Loops on the rim (Figure 29, 51); spiral design on the neck (Figure 30, 13); triangular nozzle; raised edge surrounding the entire lamp; small hole in the depression on each side of the neck; low base. Light gray clay; dark gray, metallic glaze, largely peeled off. The end of the nozzle is restored; the handle is missing.

368 (112). Plate VI. W. 0.06; H. 0.033.

Flat top surrounded by a raised edge; on the top is a row of spirals and elongated dots round the filling-hole (Figure 29, 41); volutes on the shoulders; low base. Ash gray clay; dark gray, metallic glaze. The handle and front are missing.

369 (1107).

Small fragment. Convex top surrounded by a raised edge and decorated with globules and elongated dots (Cf. figure 29, 3); a small hole on each side of the neck. Clay and glaze as above.

370 (1449). Figure 31.

Fragment of a large lamp with lozenges and raised dots on the rim; the handle is ribbed and has a cross piece as on No. 343. Light gray clay; dark gray, metallic glaze. Only the handle and part of the side are preserved.

371 (1561) (T461-L109).

Small fragment of a triangular nozzle. Clay and glaze like those of the preceding.

ROMAN AND EARLY CHRISTIAN LAMPS

TYPE XX

372 (115). Plate VII. L. 0.077; W. 0.055; H. 0.031.

Rim and sides decorated with small raised dots; narrow, concave top surrounded by two raised lines; small rounded nozzle with double rudimentary volutes; vertical handle added by hand; raised line forming a base-ring, within which is a large letter A (Plate XXX) turned with the top toward the nozzle; a raised line sets off the nozzle from the body below. Grayish brown clay; mottled light and dark brown glaze. The handle is missing.

373 (114). Plate VII. L. 0.08; W. 0.06; H. 0.034.

Like the preceding except that the letter A (Plate XXX) is turned with the top toward the handle. Clay and glaze as above. The handle is restored. Cf. mould, Walters, No. 1401, pl. XXXVII.

374 (116). W. 0.057; H. 0.032.

Like the preceding, but on the reverse round the letter A is a row of raised dots. Red clay; thin, grayish brown slip. The handle and front are missing.

375 (117). L. 0.08; W. 0.059; H. 0.033.

Like the preceding without the row of raised dots on the reverse. Same signature. Soft, red clay; dark brown slip or glaze. The handle and part of the top are restored.

376 (118). L. 0.082; W. 0.06; H. 0.032.
Like the preceding. Reddish buff clay; thin, brown slip or glaze. The nozzle is restored.

377 (119). L. 0.08; W. 0.057; H. 0.032.
Like the preceding. Same signature. Soft, red clay, micaceous; light brown slip or glaze. The handle is missing.

378 (120). W. 0.062; H. 0.035.
Like the preceding. Same signature. Soft, red, micaceous clay; thin, brown slip or glaze. The handle and the back are missing.

379 (123). W. 0.058; H. 0.034.
Like the preceding. Same signature. Soft, red clay; thin, purplish brown glaze. The handle and nozzle are missing.

380 (1133).
Fragment of the top of a similar lamp. Deep red clay, highly micaceous; no glaze.

381 (121). L. 0.085; W. 0.06.
Similar. Soft, red clay; unglazed. The handle and back are missing.

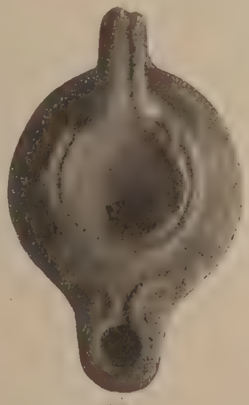


Figure 93.

382 (122). Figure 93. L. 0.08; W. 0.055; H. 0.035.
Same shape as that of the preceding but without the raised dots and without the letter A on the reverse. Red clay; mottled red and brown glaze.

TYPE XXI

GROUP 1 (See p. 73)

383 (176). Plate VIII. L. 0.245; W. 0.146; H. 0.07.
Large decorative lamp with a handle attachment in the form of a slipknot surmounted by a palmette with a cable pattern and ending below in two volutes; plain narrow rim; flat, grooved projections on the sides; a circle of twenty-one loops forming a rosette on the discus; two rounded nozzles with double volutes and floral designs on the necks; two small air-holes at the edge of the rim; raised base-ring, within which is an inscription in two lines (Plate XXX); the upper line is illegible, the lower reads ΕΠΟΙΕΙ. Dark gray clay; black, metallic glaze. The handle and part of the right nozzle are restored.

384 (1001). Width of nozzle 0.055.

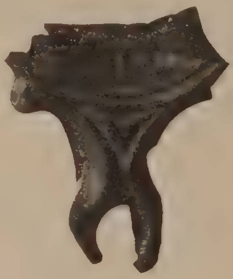
Large nozzle of a lamp like the preceding. Same clay and glaze.

385 (1252).

Small fragment of a large lamp like the two preceding. Only part of the rim and of the shoulder volute is preserved. Clay and glaze as above.

386 (1441). Figure 94.

Fragment of a decorative lamp like the preceding but smaller. On the discus is a rosette; on the neck a heart-shaped design and double volutes. Clay and glaze as above.


386
Figure 94.

387 (802).

Small fragment of the reverse of a large lamp like the preceding. Within the base-ring is inscribed ЄΙΚ. . . . (Plate XXX). Dark gray, micaceous clay; grayish brown, metallic glaze.

388 (1249). Plate VII.

Fragment of a handle attachment like that of No. 383. Dark gray clay, micaceous; black, metallic glaze.

389 (1250).

Handle attachment of a small lamp, resembling the preceding. Above is a palmette and below are two spirals. Ash gray clay; dark gray, metallic glaze.

390 (960). Theatre Area.

Fragment of a large handle attachment with volutes on the sides and a floral design above. Clay and glaze as above.

391 (1251). Plate VII.

Handle with attachment of a small lamp. Above is a triangular palmette and below are two volutes. Clay and glaze as above.

392 (952). Theatre Area.

Fragment of a handle attachment like the preceding. Similar clay and glaze.

GROUP 2 (See p. 74)

393 (1029). Plate VII. W. 0.059; H. 0.029.

Small lamp with a handle attachment; narrow rim with a series of concentric grooves; rosette on the discus; shoulder volutes and a heart-shaped design on the neck; raised base-ring on the reverse. Porous, buff clay; brown glaze, largely peeled off. The handle with the attachment and the nozzle are broken away.

394 (1256).

Small fragment of a lamp like the preceding but with some kind of a floral relief on the discus. Clay and glaze as above.

395 (1440). W. 0.079; H. 0.044.

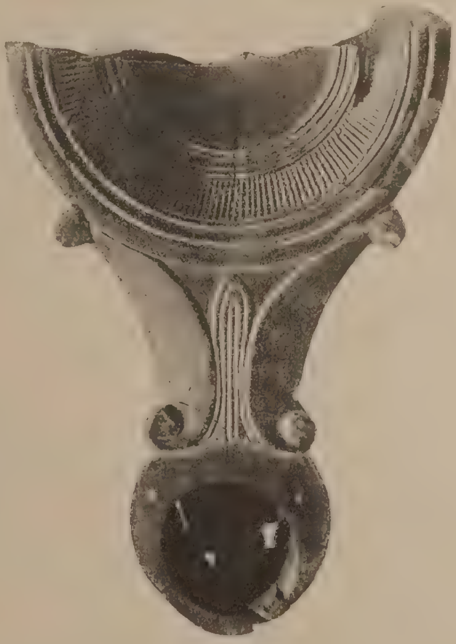
Narrow rim with double groove; rays on the discus; shoulder volutes and a small hole on the neck; a series of raised rings on the reverse. Soft, buff clay; dark brown glaze, largely peeled off. Put together of many fragments; several parts missing.

396 (1412). Plate VII. W. 0.086; H. 0.039.

Moulded rings on the rim; rays on the discus; crescent-shaped handle attachment; volutes on the nozzle and a small oblong hole on the neck; raised base-ring. Buff, porous clay; mottled light and dark brown glaze. The nozzle is broken away.

397 (1411). Figure 95.

Front half of a large lamp of the same shape as that of the preceding with double volutes and a loop design on the neck; the wick-hole measures 0.037 m. in diameter. Porous, buff clay; good, brown glaze.



397

Figure 95.

398 (1463).

Fragment of a large lamp of the same shape as that of the preceding. Only the handle and part of the rim and bottom are preserved. Reddish buff clay; mottled red and yellow glaze.

399 (758).

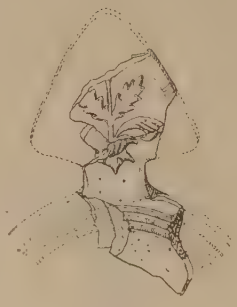
Fragment of a lamp like the preceding with a triangular handle attachment on which was a floral design. Buff clay; dark brown glaze.

400 (1254). Plate VII.

Triangular handle attachment with a palmette and volutes in relief. Porous, buff clay; chocolate brown glaze.

401 (359). Figure 96. Theatre Area.

Fragment of a lamp with a triangular handle attachment, decorated by a leaf design in relief. Grayish buff clay; traces of dark brown glaze.



401

Figure 96.

402 (1255).

Crescent-shaped handle attachment. Porous, buff clay; brown glaze, largely peeled off.

403 (168).

Crescent-shaped handle attachment. Reddish buff clay; dark brown glaze.

404 (934). Theatre Area.

Crescent-shaped handle attachment. Buff clay; chocolate brown glaze.

405 (1395).

Crescent-shaped handle attachment. Hard, red clay; good, red glaze.

406 (1257). Figure 36.

Handle attachment in the form of a two-lobed leaf. Porous, buff clay; traces of brown glaze.

407 (1431).

Handle attachment in the form of a two-lobed leaf. Red clay and glaze.

408 (1253).

Handle attachment in the form of a two-lobed leaf. Porous, buff clay; thin, brown glaze.

409 (1373). PLATE IX. L. 0.33; W. *ca.* 0.195; H. 0.068.

Large lamp with two nozzles and an attachment above the handle; ovules on the rim; rosette in the centre; horses' heads instead of volutes on the shoulders; broad base-ring. Light red clay; reddish brown glaze. The handle attachment, the right nozzle, and parts of the body are missing.

410 (1006). Figure 35.

Fragment of a large lamp like the preceding with a dog's (?) head instead of volutes on the shoulder. Coarse, red clay; reddish brown glaze.

411 (1329). Figure 35.

Fragment of a lamp like the preceding with a dog's (?) head instead of volutes on the shoulder. Clay and glaze as above.

412 (167). Plate VII. L. 0.07; W. 0.046; H. 0.022.
Small lamp with two rounded nozzles; ovules on the rim; narrow, plain top; on the reverse is incised PA (Plate XXX). Grayish buff clay; mottled light and dark brown glaze. The handle with the attachment is broken away.

413 (959). Plate VII. Theatre Area.
Handle attachment in the form of a single leaf. Coarse, red clay; reddish brown glaze. Cf. Waldhauer, pl. XX, 204.

414 (969). Plate VII. Theatre Area.
Fragment of a large decorative lamp. Two nozzles with shoulder volutes and a heart-shaped design on the neck; on the rim is a broad band with cross hatchings. Buff clay; traces of chocolate brown glaze.

415 (1002). Width of nozzle 0.034.
Nozzle of large decorative lamp with volutes. Buff, porous clay; traces of brown glaze.

416 (1003). Width of nozzle 0.04.
Nozzle of a lamp like the preceding. Soft, yellow clay; thin, brown glaze.

417 (1004). Width of nozzle 0.034.
Nozzle of a lamp like the preceding. Buff clay; light brown glaze.

TYPE XXII

418 (1516) (T481-L118). Plate VII. W. 0.075; H. 0.032.
Narrow rim with double groove; volutes on the shoulders; no handle; within the base-ring is a raised sign like the point of an arrow. On the discus is the figure of an Amazon raising a fallen comrade; in front and behind are two shields and below two double axes. Reddish buff clay; mottled light and dark brown glaze. Cf. Walters, No. 659; Loeschcke, pl. VII, 73; Louvre, No. C. A. 1414.

419 (1024). Plate XXV.
Fragment of a lamp like the preceding. Small triangular nozzle with shoulder volutes; narrow grooved rim; of the relief on the discus only small traces are preserved. Grayish buff clay; dark brown glaze.

420 (163). Plate VII. W. 0.069; H. 0.03.
Grooved rim; twisted rays on the discus; no handle; small nozzle with shoulder volutes and a circular air-hole on the neck; raised base-ring. Porous, buff clay; traces of brown glaze. The end of the nozzle and part of the discus are restored.

421 (887). W. 0.064; H. 0.028. Theatre Area.

Narrow grooved rim, and rosette on the discus; tongue and small air-hole on the neck; raised base-ring. Reddish buff clay; dark brown glaze. The nozzle and parts of the discus are missing.

422 (962). Figure 37. L. 0.086; W. 0.062; H. 0.025. Theatre Area.

Like the preceding but with rays on the discus. Soft, red clay; red glaze, largely peeled off. The left side and part of the discus are missing.

423 (882) (T60-L18). Figure 97. L. 0.093; W. 0.067; H. 0.028.

Shaped like the preceding but without the tongue on the neck; on the discus is the figure of a boxer to right with the left hand advanced; he wears loin cloth and boxing gloves but is otherwise nude. Light buff clay; traces of brown glaze. The same figure appears with his opponent on a lamp of type XXI in the British Museum, Walters, No. 808, pl. XXVI. Cf. Loeschcke, pl. X, 149.

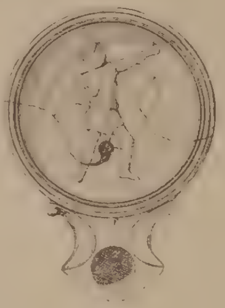

423

Figure 97.

424 (891). Figure 98. Theatre Area.

Fragment of a lamp like the preceding. On the discus is the figure of a gladiator to left with the right leg advanced; shield in the right hand; he wears a pointed cap and loin cloth and a greave on the right leg; the left side of the figure is missing. Porous, buff clay; traces of brown glaze. The same figure appears also with his opponent. Cf. Loeschcke, pl. IX, 126.

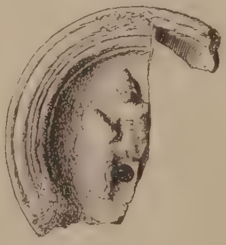

424

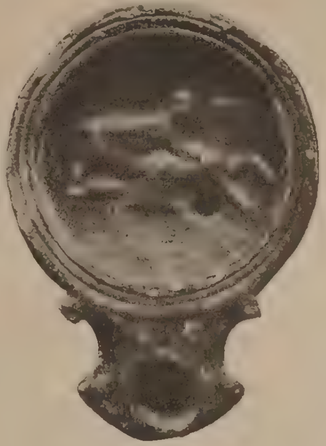
Figure 98.

425 (1444). Plate VII. L. 0.093; W. 0.065; H. 0.027.

Shaped like the preceding but with tongue and air-hole on the neck. On the discus is a single gladiator moving to right with shield in the left hand and dagger in the right; he wears greaves, loin cloth, and cap, and the right hand is bandaged up to the elbow. Buff clay; mottled light and dark brown glaze. See *A.J.A.,* XXXII, 1928, p. 452, fig. 4, 6; and cf. Waldhauer, pl. XII, 142, where the opponent is also represented; Fremersdorf, p. 92, type 17; and Loeschcke, pl. X, 135.

426 (1425). Figure 99. L. 0.098; W. 0.065; H. 0.031.

Shaped like the preceding but without the tongue on the neck. On the discus is the figure of a stag to right, attacked by a lion. Reddish buff clay; mottled red and yellow glaze.

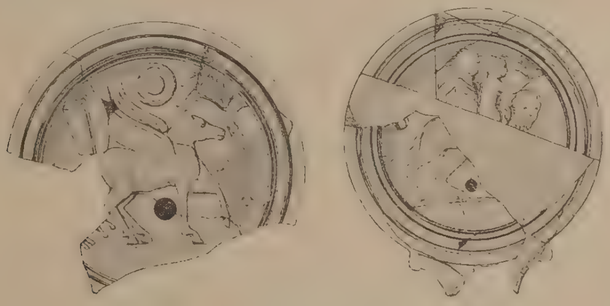


426

Figure 99.

427 (1450). Plate XXV.
Part of the discus with a grooved rim and the figure of a gladiator's weapons: two pair of greaves, a helmet, two curved daggers, and one uncertain object. The right side of the discus is missing. Light red clay; mottled light and dark brown glaze.

428 (1259). Figure 100.
Discus of a large lamp with the figure of Pegasus to right; on his breast is a small cross incised; in front is a tree growing out from a cantharus and above one circular and one oblong shield; behind Pegasus the feet of a small horse appear, but the rest of the figure is broken away. Porous, buff clay; reddish brown glaze. Cf. Loeschcke, No. 199, pl. XVI, where Pegasus alone, also with the cross on his breast, is represented.



428 429

Figure 100.

429 (883). Figure 100. W. 0.081; H. 0.024. Theatre Area.
Shape as above. On the discus is the figure of Dionysus and a Maenad riding on a panther, to right; the Maenad is in front holding the thyrsus; part of the figure is missing. Buff clay; traces of dark brown glaze. The nozzle, the reverse, and part of the discus are broken away. Cf. Baur, *Stoddard Coll.* No. 621, and see Loeschcke, p. 254.

430 (1462). Plate XXV.
Fragment of a discus with the figure of Polyphemus to left holding a companion

of Odysseus in the left hand. Clay and glaze as above. Cf. Fremersdorf, p. 129, fig. 82, and pl. III, A-B; Loeschcke, p. 422, fig. 33. On some lamps the same figure appears with Odysseus in front offering the bowl of milk. Cf. Loeschcke, pl. VII, 399.

431 (903) (T75-L23). Figure 37. L. 0.105; W. 0.074; H. 0.026.
Grooved rim with a broad outer band; broad triangular nozzle with shoulder volutes; flat base. On the discus is the bust of Eros to front, with a pointed coiffure. Reddish buff clay; dark brown glaze. Part of the top is missing. Cf. Loeschcke, pl. V, 355.

432 (164). Figure 37. L. 0.085; W. 0.063; H. 0.025.
Slanting rim; broad triangular nozzle with shoulder volutes; flat base; on the discus within a double groove is the figure of an animal to right. Light red clay, reddish brown glaze. Most of the discus is missing. The same figure is found on lamps of type XXIII; Cf. Waldhauer, pl. XX, 207.

433 (955). Plate XXV. Theatre Area.
Fragment of a discus with a circle of loops; a tongue on the neck. Porous, buff clay; traces of dark brown glaze.

434 (1455). Plate XXV.
Fragment of a discus with a wreath pattern; tongue and air-hole on the neck. Reddish buff clay; dark brown glaze. Cf. Loeschcke, pl. XI, 193.

435 (956). Theatre Area.
Discus fragment with a grooved rim and a circle of loops. Buff clay; chocolate brown glaze.

436 (1030). Figure 101.
Small discus fragment with the figure of a bear climbing a ladder (?). Buff, porous clay; traces of brown glaze.

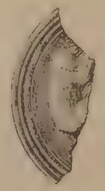

436

Figure 101.

437 (165). Plate XXV.
Fragment of a discus with a winged Nike to front, holding a palm branch in the left hand; she wears a long chiton with apoptygma and her drapery flutters behind. Buff clay; good, brown glaze. Cf. Walters, No. 830; Loeschcke, pl. VI, 389.

438 (885). Plate XXV. Theatre Area.
Fragment of a discus with the figure of a Nike; only the left wing and part of the palm branch are preserved. Buff clay; brown glaze.

439 (1409). Plate XXV.
Small fragment of a discus with the figure of Nike to left; only the middle part of the figure is preserved. Reddish buff clay; light brown glaze.

440 (1426). Plate XXV.
Small fragment of a discus with the figure of Athena to left casting the ballot for Orestes; her left hand rests on her hip and with the right she is dropping the ballot; only the upper part of the figure is preserved. Buff clay; dark brown glaze. Cf. Nos. 455 and 581.

441 (1406). Plate XXV.
Small discus fragment with part of a seated figure to left. Buff clay; red glaze.

442 (1458). Plate XXV.
Discus fragment with the figure of a horseman riding to left; the legs of a second horse appear behind. Buff clay; chocolate brown glaze.

443 (894). Plate XXV. Theatre Area.
Fragment of a discus on which is the figure of a dove to right with extended wings. Buff clay; traces of brown glaze.

444 (174). Plate XXV.
Fragment of a discus with the head of Zeus Ammon to front. Buff clay; dark brown glaze.

445 (1350). Plate XXV.
Fragment of a discus with the winged head of Medusa to front. Buff clay; dark brown glaze.

446 (895). Plate XXV. Theatre Area.
Fragment of a discus with the figure of a saddled horse to right; the figure is crowded together to fit the circular space on the discus. Buff clay; dark brown glaze. The position of the horse is exactly the same as that of Walters' No. 744, but the Amazon is not present.

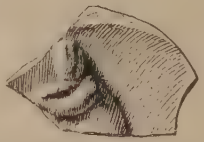
447 (935). Plate XXV. Theatre Area.
Small fragment of a discus with the lower part of a nude male figure. Buff clay; dark brown glaze.

448 (951). Plate XXV. Theatre Area.
Small fragment of a discus with the figure of a sheep to left; only the hind part is preserved. Buff clay; dark brown glaze.

449 (948). Plate XXV. Theatre Area.
Fragment of a discus with a wreath in relief. Buff clay; dark brown glaze.

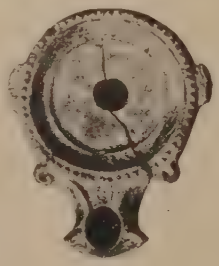
450 (946). Plate XXV. Theatre Area.
Fragment of a discus with the lower part of a draped figure to right bending forward. Reddish buff clay; red glaze.

451 (886). Plate XXV. Theatre Area.
Small fragment of a discus with the figure of a horse to left; only the head is preserved. Buff clay; red glaze.


452
Figure 102.

452 (945). Figure 102. Theatre Area.
Fragment of a discus with the upper part of the figure of a flute player. Soft, reddish clay; traces of brown glaze.

453 (1491) (T513-L135). Figure 103. L. 0.055; W. 0.044; H. 0.021.
Small lamp with a row of raised dots on the rim; plain discus with a raised circular line; blunt nozzle with shoulder volutes; small slit-like air-hole on the discus; no handle, but ear-like projections on the sides; within the base-ring is incised LVCI (LVCI) upside down. Greenish buff clay; chocolate brown glaze.


453
Figure 103.

TYPE XXIII

454 (900). Plate X. Theatre Area.
Slanting rim; rounded nozzle with double volutes; heart-shaped design and an air-hole on the neck; moulded grooved handle; on the reverse within a base-ring is inscribed · M · Ḷ (Plate XXX). Pale red clay; reddish brown glaze. Most of the discus with the design, parts of the sides, and the nozzle are missing.

455 (975). Plate XXV. Theatre Area.
Fragment of a similar lamp with the figure of Athena casting the vote for Orestes; only the right hand of the goddess and the urn on the pedestal are preserved. Pale red clay; red glaze. Cf. Nos. 440 and 581.

TYPE XXIV

456 (1026). Plate XXV.
Fragment of a lamp with a loop pattern on the rim; a palmette on the discus; the handle was added by hand. Red clay; reddish brown glaze.

457 (1262).

Fragment of a similar lamp with long loops on the rim; small, concave discus. Soft, reddish clay; traces of brown glaze.

458 (932). Plate XXV. Theatre Area.

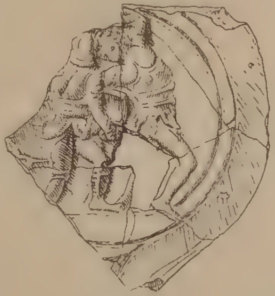
Broad rim with a tongue pattern terminating in volutes toward the nozzle; small, plain discus; moulded, grooved handle. Porous, buff clay; traces of dark brown glaze. See p. 21 and cf. *Cesnola Coll.* II 2, pl. CXL, 1032; Loeschcke, p. 230, fig. 6, 1.

459 (884) (T82-L26). Plate X. L. 0.124; H. 0.03.

Narrow, sloping rim; rounded nozzle with single volutes; moulded, grooved handle; flat base. On the discus is the figure of Nike to front standing on a globe holding a wreath in the right hand and a palm branch in the left; the figure is poorly modelled with deep incised lines. Greenish buff clay; chocolate brown glaze. Parts of the handle, discus, and right side are missing. Cf. Walters, Nos. 830, 872; Waldhauer, pl. XXI, 213.

460 (899). Figure 104. Theatre Area.

Discus of a similar lamp with a gladiatorial scene. The figure to right is falling backward toward his adversary who is stabbing him from behind; a rectangular shield is visible between the two figures; the figure to left wears a helmet, loin cloth, and greaves; the other has loin cloth but no greaves. The types of gladiators are uncertain. Reddish buff clay; light brown glaze.



460

Figure 104.

461 (881). Figure 39. Theatre Area.

Small fragment of a similar lamp with a narrow sloping rim; on the discus is a gladiatorial scene and below a *tabula ansata* with the names of the gladiators. (For a discussion of the fragment and for references see p. 81 f.). Reddish clay; brown glaze.

462 (1215). Theatre Area.

Fragment of a lamp with a heart pattern on the rim and apparently a plain discus. Light red clay; reddish brown glaze.

463 (888). Plate X. L. 0.115; W. 0.084; H. 0.033. Theatre Area.

Ovule pattern on the rim; plain discus; rounded nozzle with single volutes and an air-hole on the neck; grooved, moulded handle; flat, circular base. Red clay light brown glaze. Parts of the nozzle and rim are missing.

464 (1380). Figure 40. L. 0.109; W. 0.078; H. 0.034.
Like the preceding. Gray clay; chocolate brown glaze. Parts of the handle and discus are broken away.

465 (890). Theatre Area.
Plain rim with stamped circles near the nozzle and handle; otherwise like the preceding. Pale red clay; red glaze. The end of the nozzle and the right side are broken away.

466 (741). W. 0.07; H. 0.03.
Ovules on the rim; rosette on the discus; otherwise like the preceding. Red clay; reddish brown glaze. The nozzle, bottom, and part of the handle are broken away.

467 (175). PLATE X. L. 0.092; W. 0.067; H. 0.034.
Broad plain rim with stamped circles at the nozzle and handle; small plain discus; stamped circle in the centre of the circular reverse. Red clay; reddish brown glaze. Parts of the discus and left side are missing.

468 (949). Theatre Area.
Fragment of a top. Ovule pattern on the rim; on the discus was the figure of a Sphinx holding a tendril-like object in the front paws; no part of the Sphinx itself is preserved. Red clay; brown glaze.

469 (880). Theatre Area.
Fragment of a top with ovules on the rim and the figure of a Sphinx like the preceding. Grayish buff clay; brown glaze. Cf. Loeschcke, No. 467, pl. XI.

470 (345). Theatre Area.
Small fragment of a top with a figure like the preceding. Red clay; reddish brown glaze.

471 (889). Theatre Area.
Small fragment of a discus with a similar figure of a Sphinx. Red clay and glaze.

472 (1267).
Fragment of a top with an oak leaf pattern on the rim and a plain discus. Red clay; reddish brown glaze.

473 (892). PLATE X. L. 0.092; W. 0.068; H. 0.03. Theatre Area.
Plain rim with ear-like projections on the sides; rounded nozzle with tongue on

the neck and rudimentary volutes; plain discus; flat base. Red clay; chocolate brown glaze. Put together of small fragments, several missing.

474 (973). PLATE X. Theatre Area.
Impressed oblique leaf pattern on the rim; channel on the neck; triangular termination of the nozzle; plain oblong discus; almond-shaped reverse; grooved, moulded handle. Red clay and glaze. The right half is missing.

475 (1377). Figure 40. L. 0.114; W. 0.081; H. 0.04.
Plain rim with ear-like projections as on No. 473; channel and small air-hole on the neck; triangular termination of the nozzle; plain oblong discus; grooved, moulded handle; almond-shaped base with a stamped circle in the centre. Reddish buff clay; brown glaze. Part of the right side is restored. Cf. Waldhauer, pl. XVI, 175.

FRAGMENTS, PROBABLY OF TYPE XXIV

476 (170). PLATE XXVI.
Plain sloping rim; vine wreath on the discus; grooved, moulded handle. Pale red clay; red glaze.

477 (976). Figure 39. Theatre Area.
Rim and handle as above; on the discus is the figure of a crab, only partly preserved. Buff clay; purplish red glaze.

478 (896). Figure 105. Theatre Area.
Narrow plain rim; on the discus is the figure of a bull to the left. Pale red clay; red glaze. The figure is the same as Walters' No. 592, but without the tree.

479 (941). Theatre Area.
Fragment of a lamp like the preceding; of the figure only the right hind leg is preserved. Clay and glaze as above.

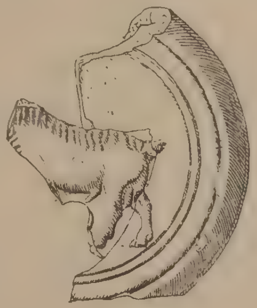

478

Figure 105.

480 (974). PLATE XXVI. Theatre Area.
Plain rim; on the discus is the figure of a chariot, only the wheel of which is preserved. Pale red clay; red glaze.

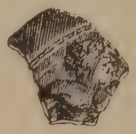
481 (965). Figure 39. Theatre Area.
Plain rim; on the discus is the figure of a charioteer to left, very indistinct. Buff clay; traces of brown glaze.

482 (1384).
Plain rim; the figure on the discus is uncertain. Buff clay; traces of dark brown glaze.

483 (940). Plate XXVI. Theatre Area.
Plain rim; of the figure on the discus a single head to front is preserved. Reddish clay; light brown glaze.

484 (363). Theatre Area.
Plain rim; on the discus part of a mask is preserved. Red clay; brown glaze.

485 (1348). Figure 106.
Plain rim; on the discus is the upper part of a nude male figure to left, the rest is broken away. Grayish clay; dark brown glaze.


485
Figure 106.

486 (1119). Figure 39.
Plain rim; on the discus is a boar attacked by a dog; behind is a tree. Light red clay; red glaze. Cf. Walters, No. 1073; Waldhauer, pl. XXXVI, 346, 347.

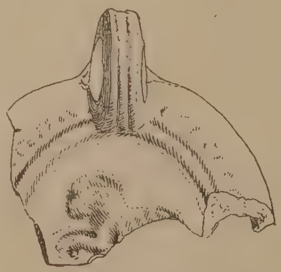
487 (898). Plate XXVI. Theatre Area.
Plain rim; on the discus are the figures of two dolphins to right. Gray clay; dark brown glaze.

488 (1269).
Ovules on the rim; floral design on the discus mostly missing; the handle was added by hand. Grayish brown clay, micaceous; dark brown glaze.

489 (740). Plate XXVI.
Ovules on the rim; ribbed moulded handle; on the discus is the head of Helios. Pale red clay; red glaze. See p. 109 and cf. Begerus, Thesaurus, III, p. 442, Q.

490 (980). Figure 107. Theatre Area.
Ovules on the rim; on the discus is the figure of a goat to left, very indistinct. Red clay and glaze.

491 (1117). Figure 39.
Ovules on the rim; on the discus is the figure of a single gladiator to left wearing greaves and a shield and having a long spear in the right hand. Reddish buff clay; brown glaze. Cf. a lamp from Nikopolis, Philadelpheus, ʼΑρχ. ʼΕφ., 1922, p. 72, fig. 11, 7.


490
Figure 107.

492 (929). Plate XXVI. Theatre Area.
Small fragment of discus with the figure of a nude gladiator, holding short dagger in left hand. Pale red clay; brown glaze.

493 (343). Plate XXVI. Theatre Area.
Small fragment of a gladiatorial scene, only a hand holding a spear and a wreath are preserved. Grayish brown clay; dark brown glaze.

494 (1116). Plate XXVI.
Fragment of a discus with the figures of Eros and Psyche. The latter is nude below the waist and holds drapery over the right arm; Eros is standing with crossed legs, front view, without drapery. Pale red clay; dark brown glaze. Cf. Walters, No. 752, pl. XXIV; Waldhauer, pl. XXIII, 225.

495 (1118). Plate XXVI.
Fragment of a discus with the figure of Nemesis in the form of a winged lion with human head and long flowing hair, holding her right front paw on a wheel. Buff clay; dark brown glaze.

496 (172). Plate XXVI.
Fragment of a discus with the figure of Apollo to right playing the harp. Buff clay; reddish brown glaze. Cf. Walters, No. 776.

497 (1349). Plate XXVI.
Ovules on the rim; on the discus is the nude figure of Aphrodite to left, only the lower part preserved. Reddish buff clay; chocolate brown glaze.

498 (954). Plate XXVI. Theatre Area.
Fragment of a discus with a nude female figure advancing to left, only the lower part preserved. Grayish brown clay; chocolate brown glaze.

499 (357). Plate XXVI. Theatre Area.
Fragment of a discus with the figure of a Triton to left holding a staff in the left hand; on his back is seated a Nereid, indistinct. Light red clay; red glaze.

500 (947). Figure 108. Theatre Area.
Fragment of a discus with the figure of a dancing Maenad (?) to right, indistinct. Buff clay; chocolate brown glaze.

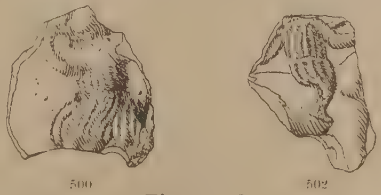


Figure 108.

501 (1134). Plate XXVI.
Small fragment of a discus with the upper part of a bearded figure; below appears the head of a second figure. Dark gray clay; brown glaze.

502 (173). Figure 108.
Fragment of a discus with the figure of a pygmy riding on an elephant (?) to right. Pale red clay; reddish brown glaze.

503 (897). Figure 39. Theatre Area.
Fragment of a discus with the figure of a boy struggling with a goose; the upper part of the figure is missing. Red clay and glaze.

504 (879). Plate XXVI. Theatre Area.
Fragment of a discus with the figure of a crane advancing to left. Gray clay; brown glaze.

TYPE XXV

505 (893) (T123-L33). Plate X. W. 0.061; H. 0.032.
Broad rim with impressed oblique leaf pattern and stamped circles at the base of the heart-shaped nozzle; moulded ribbed handle; small concave discus with a central filling-hole and a small air-hole at the edge; flat circular reverse. Light red clay; red glaze. Parts of the nozzle and side are broken away.

506 (1268).
Fragment. Broad rim with ovule pattern and stamped circles near the heart-shaped nozzle; small plain discus. Soft, reddish clay; red glaze.

507 (1258). Plate X. L. *ca.* 0.093; W. 0.081; H. 0.03.
Plain rim; broad plain discus; nozzle and handle as above. Buff clay; thin, brown glaze. The end of the nozzle and parts of the discus and bottom are missing.

508 (942). Theatre Area.
Fragment. Plain narrow rim with stamped circles near the heart-shaped nozzle; plain discus. Brick red clay; red glaze over a coat of white.

509 (944). Plate X. W. 0.074; H. 0.036. Theatre Area.
Broad rim with impressed oblique leaf pattern; circles at the nozzle; the nozzle has a shape as shown in figure 41,3. Red clay and glaze. The bottom and half of the left side are missing.

510 (931). Theatre Area.
Left half of a lamp like the preceding. Grayish buff clay; chocolate brown glaze.

511 (943). Theatre Area.
Fragment. Three rows of raised dots on the rim; plain discus on which is incised ΓΛΑΥ (Plate XXX) (cf. No. 545). Grayish red clay; red glaze over a coat of white.

512 (169). L. 0.081; W. 0.067; H. 0.032.

Like the preceding but with the nozzle extending to the edge of the discus as in figure 41,4. Red clay and glaze.

513 (1031).

Top of a lamp like the preceding but with a small air-hole at the edge of the discus. Reddish buff clay; light brown glaze.

514 (1266).

Fragment. Vine pattern on the rim; otherwise like the preceding. Pale red clay; dark brown glaze.

515 (1141). L. 0.098; W. 0.081; H. 0.037.

Ovules on the rim and stamped circles at the base of the nozzle; plain discus with a central filling-hole and a small air-hole; nozzle as in figure 41,4; grooved, moulded handle; circular reverse with an impressed circle in the centre. Buff clay; chocolate brown glaze, partly peeled off.

516 (1374). W. *ca.* 0.125.

Top of a large lamp with ovules on a wide rim; on the discus is a series of grooves and raised lines, filling-hole in the centre and air-hole toward the nozzle. Light red clay; red glaze.

517 (1120).

Top of a lamp with ovules on the rim; rays on the discus; raised edge between the discus and the rim; nozzle as above. Light red clay; red glaze.

518 (930). Theatre Area.

Fragment. Narrow rim with oblique leaf pattern in relief; concentric grooves on the discus. Red clay; red glaze over a coat of white.

519 (961). Theatre Area.

Fragment. Raised tendril pattern on the rim; concentric grooves on the discus. Red clay; red glaze over a coat of white.

520 (1265).

Fragment. Raised leaf pattern on a wide rim; plain discus. Grayish brown clay; chocolate brown glaze.

521 (1261).

Fragment. Loop pattern on a wide rim; small plain discus. Red clay and glaze.

522 (1263).

Fragment. Impressed loop pattern on the rim; plain discus. Greenish buff clay; chocolate brown glaze.

523 (1264).

Fragment. Large ovule pattern on the rim; grooves on the discus. Greenish gray clay; dark brown glaze.

524 (966). Theatre Area.

Two fragments of a lamp with an impressed oblique leaf pattern on the rim; plain discus on which is a part of an incised inscription BЄ . . (PLATE XXX). Red clay and glaze.

525 (964). W. 0.074; H. 0.037. Theatre Area.

Several fragments of a lamp like the preceding. Red clay; reddish brown glaze.

TYPE XXVI

GROUP 1 (See p. 87)

526 (160). PLATE XI. L. 0.10; W. 0.07; H. 0.031.

Plain rim with raised knobs; long rounded nozzle with a closed channel and an air-hole on the neck; grooved, moulded handle; plain, depressed top; low base-ring and within the signature MYRO (PLATE XXX) in raised letters. Reddish buff clay; red glaze. A small part of the top is missing.

527 (159). PLATE XI. L. 0.074; W. 0.045; H. 0.024.

Small lamp like the preceding. On the reverse within a raised base-ring is the inscription in raised letters MYRO (PLATE XXX). Reddish buff clay; red glaze. Part of the left side is restored.

528 (957). Theatre Area.

Fragment of a lamp like No. 526 but with an air-hole within the discus. Reddish buff clay; red glaze.

529 (1270). Theatre Area.

Fragment of a lamp like No. 526. Greenish buff clay; dark brown glaze.

530 (1382).

Fragment of a lamp like the preceding. Grayish brown clay; dark brown glaze.

GROUP 2 (See p. 87)

531 (963). PLATE XI. Theatre Area.

Sharply sloping rim with high knobs on the sides; deeply depressed discus with central filling-hole and air-hole at the edge; no handle. Dark red clay; unglazed. Only the right half of the top is preserved.

LAMPS OF PECULIAR SHAPE

532 (161). Plate XI. L. 0.097; W. 0.073; H. 0.034.
Almost straight sides diverging toward the top; broad rim with a grooved knob on each side; plain discus; rounded nozzle; triangular handle; flat reverse with a circular impression in the centre. Heavy fabric; red clay and glaze.

533 (1271). Figure 43. Theatre Area.
Handle of a wall lamp. Buff, micaceous clay; unglazed. Cf. Wollmann, *Roma Aeterna,* IV, 1924, Heft 7, Tafel 4.

534 (166). Figure 42.
Lamp of Type XXII attached to the head of a figurine. On the discus was the figure of a gladiator's weapons, only partly preserved; a vertical handle added by hand. Light red clay; white paint with accessory colors on the hair of the figurine. The discus and the front part of the lamp, and all of the figurine below the neck, are missing.

535 (1332). Figure 43.
Lamp in the shape of a human figure standing on a high base; nozzle below, and the filling-hole above on the back; the figure is draped on the sides and is holding some indistinct object in front. Light red clay; unglazed. The head of the figure is missing.

536 (971). Theatre Area.
Fragment of a lamp in the shape of a human head. Only the upper part is preserved. Red clay; unglazed.

537 (1060).
Fragment of a lamp in the shape of a human head with the handle and the filling-hole on the top; on the reverse is incised [CЄKOY]NΔ[O]Y (Plate XXX). Greenish buff clay; chocolate brown glaze. Only the back is preserved.

538 (185). Figure 43. L. 0.115; W. 0.053; H. 0.051 (not including the handle).
Lamp in the shape of a barrel with the handle and the filling-hole on the top; the nozzle at one end, and four feet below. On the left side is inscribed twice KPHCKЄNTOC (Plate XXX). Red clay and glaze.

539 (970). Figure 43. Theatre Area.

Fragment of a lamp of uncertain shape with a rosette on top and a leaf-shaped attachment above the handle. Coarse, red clay; reddish brown glaze.

540 (171). Figure 43.

Fragment of a lamp with a triple heart-shaped nozzle. Red clay and glaze.

541 (1358). Plate XI. H. 0.031.

On the rim is a depressed outer band with a raised knob on each side; raised band round the discus; central filling-hole and four small figures of dogs arranged in a circle; grooved, moulded handle; flat, circular reverse. Light red clay; red glaze shifting to dark brown in spots. The nozzle and part of the left side are missing. Cf. Waldhauer, pl. XLI, 420.

542 (950). Plate XXVI. Theatre Area.

Fragment of a lamp like the preceding with part of a mask preserved on the discus. Grayish buff clay; brown glaze. Cf. Walters, No. 1230.

543 (953). Theatre Area.

Small fragment with globules on the rim (Fig. 34,12) and a series of grooves and raised bands on the discus. Buff clay; thin, brown glaze.

544 (1275).

Small fragment with a depressed band and a grooved knob on the rim, and a series of circular grooves on the discus. Grayish buff clay; unglazed.

TYPE XXVII

EARLY TRANSITIONAL

545 (981). Theatre Area.

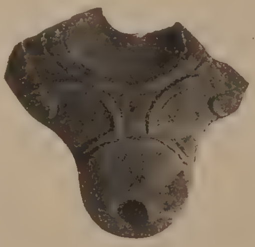
Fragment. Plain rim; semi-circular nozzle as in figure 41, 2; plain discus on which is incised ΓΛΑΥ (Plate XXX) (cf. No. 511). Pale red clay; buff slip, no glaze.

546 (1277).

Small fragment. Plain rim with stamped circles near the heart-shaped nozzle; rays on the discus. Pale buff clay; unglazed.

547 (1005). Figure 109.

Front of a large lamp with ovules on the rim; rounded nozzle and rudimentary shoulder volutes; plain discus; air-hole on the neck. Porous, buff clay; unglazed.



547

Figure 109.

548 (1032). Figure 110.

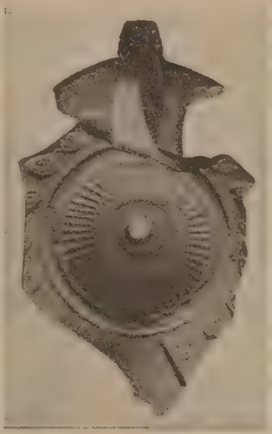
Top of a lamp with an impressed oblique leaf pattern on the rim; straight sided nozzle extending to the edge of the discus; moulded handle with a double groove; rays on the discus within a raised band; an air-hole is indicated but not pierced through. Buff clay; unglazed.

549 (361). Theatre Area.

Fragment of a small lamp with a stamped oblique leaf pattern on the rim; plain discus. Pale red clay; unglazed.

550 (1007).

Fragment of a large lamp with plain rim and two holes through the handle. Pale buff clay; unglazed.


548
Figure 110.

GROUP 1 (See p. 90)

551 (*220*). Plate XI. L. 0.081; W. 0.07; H. 0.028.

Plain rim; straight sided nozzle extending to the edge of the discus; grooved, moulded handle; rays on the discus within a raised band; small, slit-like air-hole at the edge of the discus; flat, circular reverse set off by a single groove. Pale yellow clay shifting to red on the right side; unglazed. The bottom and part of the nozzle are missing.

552 (230). L. 0.086; W. 0.075; H. *ca.* 0.025.

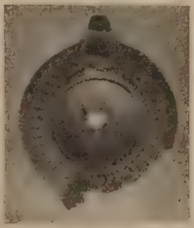
Stamped ovules on the rim; circles at the base of the nozzle; plain discus; otherwise like the preceding; signature ΠΟΥ[ΒΛΙΟΥ] (Plate XXX) incised on the reverse. Pale red clay; unglazed. Put together of many fragments; parts of the sides missing.

553 (1276).

Left half of a lamp like the preceding; the signature [ΚΑΡ]ΠΟΥ (?) incised on reverse. Pale buff clay; unglazed.

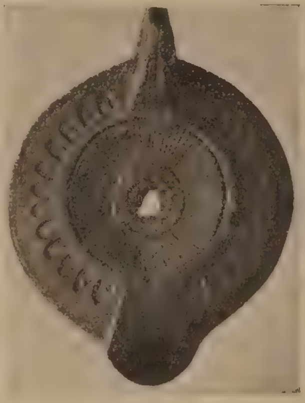
554 (350). Figure 111. W. 0.04; H. 0.018. Theatre Area.

Miniature lamp like the preceding. Pale red clay; unglazed. Parts of the nozzle and right side and reverse are missing.


554
Figure 111.

555 (1109). Figure 112. L. 0.086; W. 0.073; H. 0.03.

Like the preceding but with rays on the discus and three stamped circles at the lower end of the handle; the signature ⲙ[I]A (PLATE XXX) incised on the reverse (see p. 96). Pale red clay; unglazed. A small part of the reverse is missing.



555
Figure 112.

556 (190). PLATE XI. L. 0.095; W. 0.081; H. 0.033. Wide rim with an ovule pattern; small stamped circle on each side of the handle and nozzle; rays on the discus within a raised edge; central filling-hole and a small slit-like air-hole; straight-sided nozzle extending to the edge of the discus; grooved moulded handle with an incised cross on the lower end; on the reverse within a single circular groove is incised the signature ЄΥΠΛΟΥΔ (PLATE XXX). Pale buff clay; unglazed.

557 (178).
Like the preceding but at the lower end of the handle are two large impressed circles; the signature ЄΠΑΓΑΘΟΥ (PLATE XXX) incised on the reverse. Pale buff clay; unglazed. A small part of the left side is restored.

558 (242).
Fragment of a lamp like the preceding with the signature ЄΠΑΓΑΘΟΥ (PLATE XXX) incised on the reverse. Pale red clay; unglazed.

559 (221).
Fragment of a lamp like the preceding with the signature ЄΠΑΓΑΘΟΥ (PLATE XXX) incised on the reverse. Pale buff clay; unglazed.

560 (189). L. *ca.* 0.091; W. 0.081; H. 0.03.
Like the preceding but without the cross and the stamped circles at the lower end of the handle; on the reverse is incised ⲙINIKIANOY (PLATE XXX). Pale yellow clay; unglazed. Parts of the nozzle and handle are missing.

561 (186). W. 0.082; H. 0.033.
Like the preceding. On the reverse is incised ΆΓΗⲙΟΝΟϹ (PLATE XXX). Pale red clay; unglazed. The front is missing.

562 (216). L. 0.087; W. 0.078; H. 0.03.
Like the preceding. On the reverse is incised ϕΘΟ❦ΝΓΟΥ (PLATE XXX). Pale yellow clay; unglazed. Put together of many fragments, some parts missing.

563 (1375). L. *ca.* 0.09; W. 0.083.

Like the preceding. Pale yellow clay; unglazed. Put together of many fragments; the nozzle and bottom are missing.

564 (1359).

Fragment of a lamp like the preceding. Pale yellow clay; unglazed.

565 (1115).

Fragment of a lamp like the preceding. At the lower end of the handle are three stamped circles. Pale yellow clay; unglazed.

GROUP 2 (See p. 90)

566 (187). PLATE XI. L. 0.101; W. *ca.* 0.088; H. 0.033.

Tendrils and rosettes on the rim; rays on the discus; handle and nozzle as above; on the reverse within a circular groove is incised the signature ΠΡЄΙΜΟΥ (PLATE XXX). Pale red clay; unglazed. The handle and part of the right side are missing.

567 (1279).

Top of a lamp like the preceding with a tendril pattern on the rim and a stamped circle on each side of the handle and nozzle. Pale red clay; unglazed.

568 (1135).

Fragment of a lamp like the preceding with a raised floral design on the rim. Pale yellow clay; unglazed.

569 (223).

Left half of a lamp like the preceding with a vine pattern on the rim. Pale red clay; unglazed.

570 (180). PLATE XI. L. 0.10; W. 0.085; H. 0.033.

Vine pattern on the rim; rays on the discus; handle and nozzle as above; signature ΚΑΛΛΙϹΤΟΥ (PLATE XXX) incised on the reverse. Pale yellow clay; unglazed.

571 (218).

Fragment of a lamp like the preceding. Signature ΚΑ[ΛΛΙϹΤ]Ο[Υ] (PLATE XXX) incised on the reverse. Grayish buff clay; unglazed.

572 (224).

Back half of a lamp like the preceding. Signature [ϹЄΒ]ΗΡΟϹ (?) (PLATE XXX) incised on the reverse. Pale buff clay; unglazed.

573 (198). L. 0.10; W. 0.081; H. 0.023.
Like the preceding; signature ΠωCϕOPOY (Plate XXX) incised on the reverse. Yellow clay; unglazed. The front is restored.

574 (197). L. *ca.* 0.105; W. 0.087; H. 0.032.
Like the preceding but at the lower end of the handle is incised a cross; the signature [Π]ωCϕOPOY (Plate XXX) on the reverse. Pale red clay; unglazed. Put together of many fragments; the end of the nozzle and part of the side are missing.

575 (200). L. 0.096; W. 0.082; H. 0.031.
Similar; signature CYNϕOPOY (Plate XXX) incised on the reverse. Grayish buff clay; unglazed. The handle is missing.

576 (201).
Left half of a similar lamp; signature CYNϕOPOY (Plate XXX) incised on the reverse. Buff clay; unglazed.

577 (207). L. 0.10; W. 0.085; H. 0.033.
Similar; indistinct signature, perhaps ZωCIμOY. Red clay; unglazed. Part of the discus is broken away.

578 (349) (T179-L37).
Top of a lamp like the preceding. Pale yellow clay; thin, reddish slip or glaze.

579 (1036).
Top of a similar lamp. Pale yellow clay; unglazed.

GROUP 3 (See p. 91)

580 (1131). Figure 113.
Fragment. Ovules and flat panels on the rim; on the discus is the figure of Zeus to the front, holding the thunderbolt in his left hand; the drapery hangs over the left shoulder, the rest of the figure is nude. Pale red clay; unglazed.

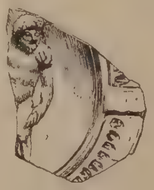

580

Figure 113.

581 (338). Plate XXVI. Theatre Area.
Fragment. Plain rim; on the discus is the figure of Athena casting her vote for Orestes (cf. Nos. 440 and 455). Pale yellow clay; unglazed. Cf. Hautcoeur *Musée Alaoui, Suppl.,* pl. XCVII, 5; Begerus, *Thesaurus,* Vol. III, p. 446, X; Toutain, Dar. et Sagl., *Dictionaire des Antiquitées,* III B, p. 1329, fig. 4601.

582 (183). Plate XII. L. 0.116; W. 0.099; H. 0.033.
Outer band of rim plain and inner band of wavy lines and triple dots, flat panel on each side; handle and nozzle as above; on the discus the bust of Athena to

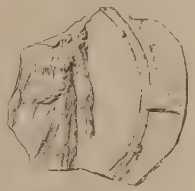
left wearing helmet and aegis and holding a spear over the right shoulder; on the reverse within a double circular groove is incised ΛΟΥΚΙΟΥ (Plate XXX). Red clay; unglazed. Cf. Bassett, *A. J. A.,* VII, 1903, p. 343, fig. 4; Walters, No. 1207.

583 (972). Theatre Area.
Plain rim with panels; on the discus is the bust of Athena like the preceding, very indistinct; signature [ƜΑ]ΡΚΙΑΝ[Ο]Υ (Plate XXX) on the reverse. Pale buff clay; chocolate brown glaze. The right half is missing.

584 (204). Figure 46.
Top of a lamp with ovules and panels on the rim; on the discus is the figure of Artemis moving to left holding a torch in the right hand and a spear in the left, and over her right shoulder appears the top of her quiver; she is dressed in a chiton extending to the knees, with short sleeves; behind is her dog (for a discussion of the figure see p. 100). Pale red clay; unglazed. Cf. *Fouilles de Delphes,* V, p. 192, fig. 837; National Museum, Athens, Nos. 3108 and 3229.

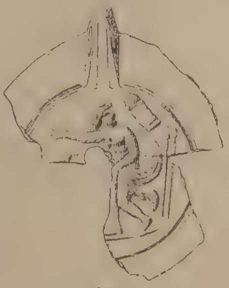
585 (236). Plate XXVI.
Small fragment of a discus with the figure of Artemis to front holding a tall torch in her left hand; she wears a long chiton with a fold at the waist. Pale red clay; unglazed.

586 (344). Figure 114. Theatre Area.
Fragment of a discus with the figure of Artemis (?) to front holding a torch in the left hand; she wears a long chiton folded over at the waist. Pale yellow clay; unglazed.


586
Figure 114.

587 (284). Plate XXVI.
Fragment of a discus with the lower part of a figure of Artemis draped to the feet and holding the bow in her left hand. Red clay; unglazed.

588 (356). Figure 115. Theatre Area.
Fragment. Plain rim; on the discus is the figure of Artemis surprised at the bath; she is moving toward the left holding her drapery in her left hand, otherwise nude; her right hand is extended in a gesture of flight; she is looking back at Actaeon, who, however, is not represented on the lamp; behind her are two arrows and a quiver. Grayish red clay; unglazed.


588
Figure 115.

589 (1330).
Small fragment of a lamp like the preceding. Only the lower part of the figure is preserved. Grayish buff clay; unglazed.

590 (214). Figure 44. W. 0.085; H. 0.034.
Large impressed ovules and plain panels on the rim; on the discus is the figure of "Armed Aphrodite" looking into the shield of Ares; the drapery is gathered round the waist and falls to her feet; on her right side is the indistinct figure of a dolphin (for discussion see p. 98); on the reverse is incised the signature Π[ΑΡ]ΔΟΥ (?) (Plate XXX). Buff clay, shifting to red in spots; no glaze. The front half is missing.

591 (1126). Figure 44. W. 0.085; H. 0.032.
Ovules and panels on the rim; on the discus is the figure of Aphrodite to front, draped from the waist down; she holds the drapery behind in her left hand; below are two small Erotes holding up wreaths, very indistinct. Pale yellow clay; unglazed. Part of the discus and front half of the lamp are missing.

592 (348). Figure 46. Theatre Area.
Ovules and panels on the rim; on the discus is the figure of Hermes moving to the left, draped to the knees, with short sleeves, and chlamys thrown over left shoulder and fluttering behind; he is holding his money bag in his right hand and the caduceus in the left; behind is the figure of a ram (for discussion, see p. 100). Pale yellow clay; unglazed. Only the top of the lamp is preserved.

593 (285). Figure 47.
Fragment. Ovules and panels on the rim; on the discus is the figure of Hermes to front looking to the left; he wears the winged cap but is otherwise nude; in his left hand is the caduceus; only the upper part of the figure is preserved. Pale red clay; unglazed. Cf. Walters, No. 1216; National Museum, Athens, No. 3105, signed CΠWCIANOY, from Sparta; Begerus, *Thesaurus* III, p. 448, AA. The figures are not identical but nearly so.

594 (286). Figure 47.
Two fragments of a lamp like the preceding with the head and lower part of Hermes preserved; on the left side is the ram, indistinct. Pale yellow clay; unglazed.

595 (287). Plate XXVI.
Small fragment of a discus with the figure of a ram like that on the preceding lamp. Pale yellow clay; unglazed.

596 (288). Plate XXVI.
Small fragment of a discus with the figure of a sheep on the right side. Pale red clay; unglazed.

597 (1111). Plate XXVI.

Fragment of discus with the figure of Hephaestus to right holding the hammer in the right hand and tongs in the left; he wears a pointed cap and short chiton *exomis.* Pale red clay; unglazed.

598 (191). Plate XII.

Ovules and panels on the rim; on the discus the figure of Dionysus to front holding the thyrsus in the left hand; the drapery hangs over his left shoulder and a leopard's skin passes from the left shoulder under the right arm; on the reverse is incised ЄΛΠΙΔΙC (Plate XXX). Greenish buff clay; unglazed. The same figure accompanied by the leopard is found on a lamp from Delphi, *Fouilles de Delphes,* V, p. 192, fig. 834; signature CΠѠCIANOY.

599 (192). Plate XII. L. 0.087; W. 0.077; H. 0.026.

Plain rim with panels; on the discus the bust of Dionysus (?) with large, flowing hair and drapery from the left shoulder; on the reverse is incised the signature CΠѠCIANOY (Plate XXX). Light red clay; unglazed.

600 (179). Plate XII. L. 0.099; W. 0.085; H. 0.028.

Ovules and panels on the rim; on the discus the figure of Nike to front but looking to left at a wreath which she holds in the right hand; in the left hand is a palm branch; she wears a long chiton folded over at the waist with the right shoulder and breast bare; on the reverse is incised the signature ΚΑΛΛΙCΤΟΥ (Plate XXX). Pale yellow clay; unglazed. Cf. Bassett, *A.J.A.* VII, 1903, p. 339, fig. 1.

601 (759). Figure 116.

Fragment of a discus with the figure of Tyche draped from the waist down; in her left hand is a cornucopia and in the right a steering oar. Grayish buff clay; chocolate brown glaze. Cf. Walters, No. 844.

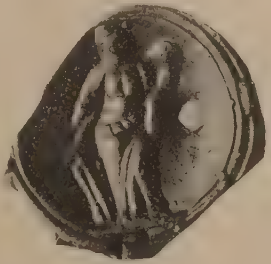

601

Figure 116.

602 (177). L. 0.103; W. 0.082; H. 0.029.

Plain rim with panels; on the discus the figure of Tyche like the preceding, very indistinct. Buff clay; brown glaze. The bottom and part of the left side are restored. Cf. Walters, No. 844, for the figure of Tyche on a triangular attachment above the handle.

603 (182). Plate XII. L. 0.081; W. 0.07; H. 0.027.
Ovules and panels on the rim; on the discus is the head of Tyche[1] with a mural crown and long wavy hair, on each side and on top is a bent leg; on the reverse is incised the inscription ΛΟΥΚΙΟΥ (Plate XXX). Pale red clay; unglazed. Cf. lamp in the Louvre, No. 4626.

604 (181). Figure 117. L. 0.101; W. 0.087; H. 0.029.
Ovules and panels on the rim; on the discus is a bust of Serapis to right, very indistinct; an illegible inscription on the reverse. Pale yellow clay; unglazed.

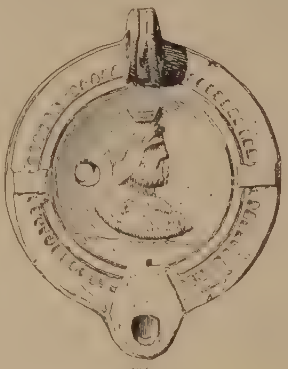

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Figure 117.

605 (958). Plate XXVII. Theatre Area.
Small fragment of a discus with the figure of winged Eros riding on a dolphin. Pale red clay; unglazed.

606 (282). Plate XXVII.
Small fragment of a discus with winged Eros riding on a dolphin and holding a straight object in each hand, probably his pipes. Pale yellow clay; unglazed. Cf. a lamp from Nikopolis signed ΛΟΥΚΙΟΥ, Philadelpheus, ᾿Αρχ. ᾿Εφ., 1922, p. 70, No. 6 and p. 71, fig. 10, 2.

607 (283).
Small fragment of discus with a figure like the preceding; only the tail of the dolphin is preserved. Buff clay; unglazed.

608 (1142). Plate XXVI.
Fragment of a discus with the figure of Eros advancing to right; he is holding a large torch over the left shoulder and a tablet in the right hand; below is a quiver and bow. Yellow clay; unglazed.

609 (277). Plate XXVI.
Small fragment of a discus with the figure of Eros like the preceding. Pale red clay; unglazed.

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[1] The figure is probably a combination of Tyche and Medusa. The former is often represented with a turreted crown, (Roscher's *Lexicon*, *s.v.* Tyche, p. 1363; *J. H. S.*, XVIII, 1898, pls. XII, 14; XIII, 13), and the head of Medusa with the *triskelis* is found on coins of Sicily (Baumeister, *Denkm.* II, p. 909, fig. 984). On late monuments the Gorgoneion is sometimes combined with a swastika which may be a development of the *triskelis*. A marble relief with such a representation was found in a Roman villa near Lechaeum. See Philadelpheus, ᾿Αρχ. Δελτ., IV, 1918, p. 131, fig. 7.

610 (297). Plate XXVI.

Small fragment with part of a figure of Eros like the preceding; only the left hand and part of the drapery are preserved. Pale red clay; unglazed.

611 (278). Plate XXVII.

Small fragment of a discus with the figure of Eros to front, but looking back. Red clay; unglazed.

612 (279).

Small fragment with an indistinct figure of Eros, probably the same as the preceding. Red clay; unglazed.

613 (276). Plate XXVII.

Fragment of a discus with the figure of Eros to front but looking to right; he stands with crossed legs, resting his left elbow on some object. Red clay; unglazed.

614 (274). Plate XXVII.

Fragment of a discus with the figure of Eros, to front, looking to left; his left hand rests on his hip and from it his drapery falls behind him. Red clay; unglazed.

615 (275).

Small fragment. Plain rim with panel; on the discus the figure of Eros as on the preceding; only the left wing and arm preserved. Pale red clay; no glaze.

616 (199). Plate XXVII.

Plain rim with panels; on the discus the figure of Eros playing the pipe; he advances to left and his drapery flutters behind, indistinct; on the reverse is the signature ΠωCϕ[ΟΡΟ]Υ (Plate XXX). Buff clay; unglazed. The left side is broken away. Cf. Walters, No. 1084.

617 (280). Plate XXVII.

Small fragment of a discus with the figure of Eros to front looking to left. Pale red clay; unglazed.

618 (281). Plate XXVII.

Small fragment of a discus with a similar figure of Eros. Red clay; unglazed.

619 (225). Plate XXVII.

Fragment. Ovules and panels on the rim; on the discus is preserved part of the figure of Eros resting on a pedestal; only the feet of Eros are preserved. Pale yellow clay; unglazed.

620 (270). Plate XXVII.

Fragment of a discus with the nude figure of a beardless Heracles to front, holding his club in his right hand, the lion's skin thrown over the left arm. Pale red clay; unglazed. Cf. Walters, No. 1222, pl. XXXIV.

621 (1368).

Small fragment of a discus with a figure of Heracles like the last. Greenish gray clay; unglazed.

622 (269). Figure 118.

Fragment of a discus with the figure of bearded Heracles to right; he holds the club in his right hand and the drapery hangs from his shoulder down his back, indistinct. Pale red clay; unglazed.

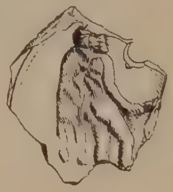

622

Figure 118.

623 (340). Figure 119. Theatre Area.

Fragment. Plain rim; on the discus is the figure of Perseus advancing to right holding the head of Medusa in his left hand and a curved dagger in the right; a chlamys hangs from his shoulder over his left arm and is wound round his waist. Ash gray clay; unglazed. Cf. Waldhauer, pl. XLVII, 497; Walters, pl., XXXV, 1223.

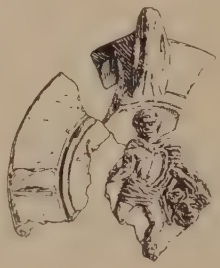

623

Figure 119.

624 (927). Plate XXVII. Theatre Area.

Fragment of a discus with the figure of Leda and the Swan. Grayish buff clay; unglazed.

625 (202). Figure 120.

Top of a large lamp with panels on the rim, an outer plain band and inner band with raised dots arranged in quincunxes; on the discus is the figure of Leda and the Swan; a small figure of Eros leans against the outstretched wing of the Swan. Pale red clay; red glaze.

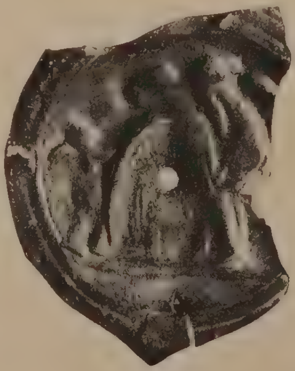

625

Figure 120.

626 (206). Plate XXVII.

Fragment. Ovules and panels on the rim; on the discus are the figures of a Centaur and a Lapith; the Centaur advances to right and tries to release the hold of the Lapith who has seized his beard. Only the front of the figure is preserved. Red clay; unglazed.

627 (238). Plate XXVII.

Small fragment of a discus with the figure of Triton and Nereid like that of

No. 499; of the Nereid only the lower part is preserved. Soft, yellow clay; unglazed.

628 (346) (T160-L36). PLATE XXVII.
Fragment of top. Ovule pattern and panels on the rim; on the discus is the figure of a seated Sphinx, to right. Pale red clay; unglazed.

629 (928). PLATE XXVIII. Theatre Area.
Small fragment of a discus with the figure of a griffon to right; only the rear half of the figure is preserved. Ash gray clay; unglazed. Cf. *Fouilles de Delphes,* V, p. 189, fig. 812.

630 (1061). PLATE XXVII.
Top of a lamp with ovules and panels on the rim; gladiatorial scene on the discus: to left is a *retiarius* seated with dagger in right hand and *galerus* on left arm; a *secutor,* wearing helmet, greaves, and loin cloth, advances against him with short dagger in left hand and shield in right. Yellow clay; unglazed.

631 (259). PLATE XXVII.
Fragment. Ovules and panels on the rim; on the discus a gladiatorial scene like the last; only the figure to the left is preserved. Pale yellow clay; unglazed.

632 (267).
Small fragment of a discus with gladiatorial scene like the last; only part of the *secutor* is preserved. Light red clay; unglazed.

633 (293). PLATE XXVII.
Fragment of a discus with gladiatorial scene: to left is the figure of a *retiarius* holding a trident in the left hand; on the right is preserved the shield of a *secutor*, indistinct. Pale red clay; unglazed.

634 (258). PLATE XXVII.
Fragment of a discus. Gladiatorial scene: to right the figure of a *secutor* seated; his shield lies on the ground; he is dressed in full armor. In front stands a *retiarius* with trident in left hand, prongs down, and short sword in right hand. He wears loin cloth and *galerus*, and has long flowing hair. Pale red clay; unglazed. Cf. a lamp from Nikopolis, Philadelpheus, Ἀρχ. Ἐφ., 1922, p. 73, No. 24, fig. 12, 7.

635 (364). PLATE XXVII. Theatre Area.
Fragment of a discus with gladiatorial scene: on the right is a *retiarius* advancing to right but looking back at his opponent; he holds dagger in left

hand and trident in right; the *secutor* kneels and holds a large shield in left hand; the rest of the figure is missing. Red clay; unglazed.

636 (227). Figure 121.
Fragment. Ovules and panels on the rim; on the discus a gladiatorial scene like the last; only the figure of the *retiarius* is preserved. Pale buff clay; unglazed.

637 (237). PLATE XXVII.
Fragment of a discus with the figure of a *retiarius* advancing to right; behind is a trident which he seems to have dropped. Pale yellow clay; unglazed.

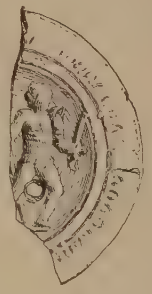

636

Figure 121.

638 (987). PLATE XXVII. Theatre Area.
Fragment of a discus with the figure of a gladiator advancing to left; in his left hand is a large dagger, and his left arm is bandaged; of the opponent nothing is preserved. Pale yellow clay; unglazed.

639 (263). PLATE XXVIII.
Fragment. On the discus is the figure of a *retiarius* with a rectangular *galerus* on the left arm; only the upper part of the figure is preserved. Yellow clay; unglazed. Cf. a lamp from Nikopolis signed ΕΠΙΚΤΗΤΟ, Philadelpheus, Ἀρχ. Ἐφ., 1922, p. 72, No. 19 and p. 73, fig. 12, 2.

640 (264). PLATE XXVIII.
Small fragment of a discus with the figure of a gladiator like the preceding; only the upper part is preserved. Red clay; unglazed.

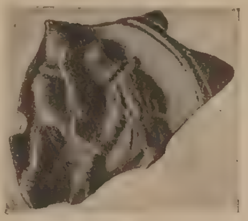
641 (265).
Small fragment of a discus with the figure of a gladiator like the preceding; only the head and part of the left arm are preserved. Pale yellow clay; unglazed.

642 (266). PLATE XXVIII.
Small fragment. On the discus is a gladiatorial scene, in the exergue a rectangular shield and trident; only the feet of the gladiators are preserved. Pale yellow clay; unglazed.

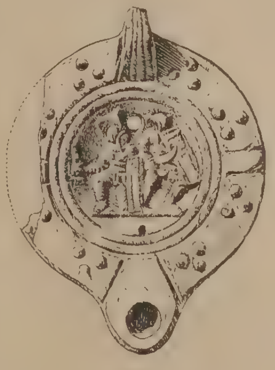
643 (983). PLATE XXVIII. Theatre Area.
Small fragment with ovules on the rim; on the discus is preserved the lower part of a gladiator and a trident. Red clay; unglazed.

644 (235). Figure 122.

Fragment of a discus with a gladiatorial scene: on the left is a *hoplomachus* with straight sword, and facing him is the figure of a *thrax* with curved sword in left hand; both wear helmets. Pale yellow clay; unglazed.


641
Figure 122.

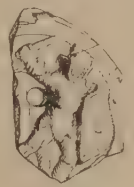
645 (205). Figure 123. L. 0.101; W. 0.081.
Panels and triple globules on the rim; on the discus two gladiators: the *hoplomachus* to right kneels on his left knee and looks back at his opponent, straight sword in right hand and shield in left; his opponent, the *thrax*, moves away to right looking back, has a large shield in the left hand and a curved dagger in the right. Pale yellow clay; unglazed. Only the top part is preserved. The figure seems to be the same on Walters, No. 1132.


645
Figure 123.

646 (355). Figure 124. Theatre Area.
Fragment of discus with the figure of a gladiator advancing to right, dagger in right hand and shield in left, in full armor; he looks back at his opponent whose shield and left leg only are preserved. Pale yellow clay; unglazed. The same figure as that of No. 1196. Cf. a lamp from Nikopolis, Philadelpheus, ᾿Αρχ. ᾿Εφ. 1922, p. 72, No. 18 and p. 73, fig. 12, 1.

647 (260).
Small fragment of a discus with the figure of a gladiator in full armor advancing to right. Pale red clay; unglazed.

648 (261). Plate XXVIII.
Small fragment of a discus with the figure of a gladiator like the last; he has a dagger in his right hand and a shield in his left. Red clay; unglazed. Cf. two lamps from Nikopolis, one signed ϹΠѠϹΙΑΝΟΥ, Philadelpheus, ᾿Αρχ. ᾿Εφ. 1922, p. 73, fig. 12, 5 and 6; *Fouilles de Delphes*, V, p. 189, fig. 817.


646
Figure 124.

649 (262). Plate XXVIII.
Small fragment of a discus with the figure of a gladiator like the last. Red clay; unglazed.

650 (352). Plate XXVIII. Theatre Area.

Small fragment of a discus with part of a gladiatorial scene; only the feet of the gladiators are preserved, and on the left is a sword thrown away. Grayish buff clay; unglazed.

651 (268). Plate XXVIII.

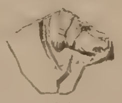
Small fragment with part of a gladiatorial scene, very indistinct. Red clay; unglazed.

652 (217). L. 0.10; W. 0.085.

Fragment of a top with ovules and panels on the rim; on the discus a gladiatorial scene; only the feet are preserved. Buff clay; unglazed.

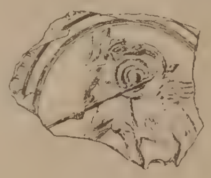
653 (362). Figure 125. Theatre Area.

Small fragment. Plain rim; on the discus is part of the figure of a gladiator(?). Grayish buff clay; unglazed.



653

Figure 125.



654

Figure 126.

654 (271). Figure 126.

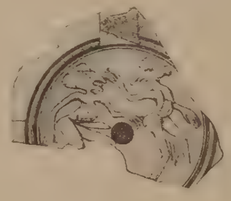
Fragment of a discus with the figure of a pygmy fighting with a crane; he carries a circular shield, a helmet, and a long spear. Pale red clay; unglazed. Cf. Walters, No. 1224.

655 (272).

Fragment of a discus with the figure of a pygmy and crane like the last. Pale red clay; unglazed.

656 (231). Figure 127.

Fragment. Plain rim with panels and large stamped circles on each side of the handle and panels; on the discus are two comic figures advancing to right. Pale yellow clay; unglazed.



656

Figure 127.

657 (347) (T139-L34).

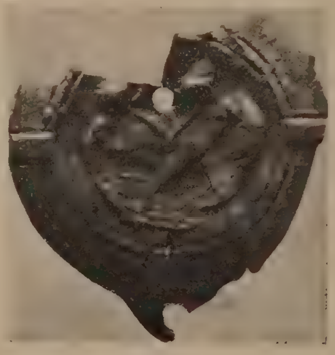
Small fragment with part of a figure like the preceding. Pale yellow clay; unglazed.

658 (1376). Plate XXVIII.

Fragment of a discus with an obscene representation. Grayish buff clay; unglazed.

659 (1457). Figure 128.

Fragment. Plain rim and panels; on the discus an obscene representation. Gray clay; unglazed.



659

Figure 128.

660 (290). Figure 129.

Fragment of top. Plain rim and panels; on the discus are two figures: the one to right is seated, the other holding on to a tree with his right hand; the lower part of the figures is broken away. Pale red clay; unglazed.

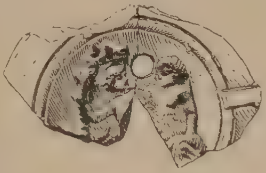


Figure 129.

661 (354). Plate XXVIII. Theatre Area.
Small fragment of a discus with the upper part of two figures of an obscene representation. Grayish buff clay; unglazed.

662 (1129). Plate XXVIII.
Small fragment with the upper part of two figures kissing. Yellow clay; unglazed.

663 (291). Plate XXVIII.
Small fragment with ovules and panels on the rim; on the discus is a male figure reclining on his left side; the rest of the discus is missing. Reddish clay; unglazed.

664 (341). Theatre Area.
Fragment. Ovules and panels on the rim; on the discus is an indistinct human figure. Pale red clay; unglazed.

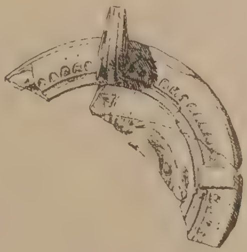


Figure 130.

665 (203). Plate XXVIII.
Fragment. Plain rim; round the discus is a raised band with oblique hatchings; an obscene representation on the discus. Yellow clay; brown glaze.

666 (219). Figure 130.
Fragment. Ovules and panels on the rim; on the discus to right is a nude seated female figure; the rest of the scene is missing. Buff clay; unglazed.

667 (299). Plate XXVIII.
Small fragment of a discus with a nude figure holding cymbals, in front is a vine. Pale red clay; unglazed.

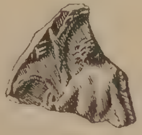


Figure 131.

668 (300). Plate XXVIII.
Small fragment. Part of a representation like the last. Pale yellow clay; unglazed.

669 (289). Figure 131.
Small fragment of a discus with the upper part of a seated figure holding a shepherd's crook in the left hand, a tree in the background. Red clay; unglazed.

670 (298). Plate XXVIII.
Small fragment of a discus with a nude female figure touching the left foot with the right hand. Pale yellow clay; unglazed.

671 (292). Plate XXVIII.
Small fragment with the upper part of a female figure touching her hair with her right hand. Pale red clay; unglazed.

672 (342). Plate XXVIII. Theatre Area.
Small fragment of a discus with a large youthful head wearing a Phrygian cap. Buff clay; unglazed.

673 (1008). Plate XXVIII.
Small fragment of a discus with an uncertain representation. Pale yellow clay; unglazed.

674 (240). Plate XXVIII.
Small fragment with ovules on the rim; on the discus is the lower part of a bust. Grayish buff clay; unglazed.

675 (988). Theatre Area.
Small fragment. Plain rim; on the discus a small human figure very indistinct. Grayish buff clay; unglazed.

676 (982). Figure 132. Theatre Area.
Fragment. On the rim are ovules, and a tendril pattern at the outer edge; at the lower end of the handle are a cross and two cross strokes; on the discus is preserved a helmeted head. Buff clay; unglazed.

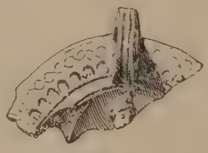

676

Figure 132.

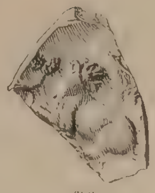
677 (939). Plate XXVIII. Theatre Area.
Fragment. Plain rim; on the discus close to the handle is the head of a grotesque figure; the rest is broken away. Grayish red clay; unglazed.

678 (234). Plate XXVIII.
Right half of a discus with a large mask filling the whole discus. Red clay; unglazed.

679 (184). Plate XII. L. 0.095; W. 0.082; H. 0.033.
Plain rim with panels and stamped circles on each side of the handle, nozzle and panels; on the discus is the figure of a seated lion looking back; on the

reverse is incised the signature ΚΡΗϹΚΕΝΤΟϹ (Plate XXX). Yellow clay; unglazed.

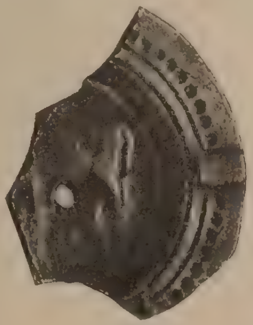
680 (295). Figure 133.
Small fragment of a discus with the figure of a lioness to left looking back. Buff clay; unglazed. Cf. *Fouilles de Delphes,* V, p. 192, fig. 816.


680
Figure 133.

681 (1452). Figure 134.
Fragment. Ovules and panels on the rim; on the discus is the figure of an ox to left. No glaze; the fragment is blackened from fire.

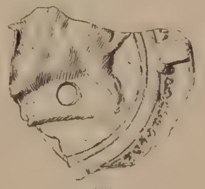
682 (365). Figure 135. Theatre Area.
Fragment. Ovules and panels on the rim; on the discus is the figure of a bull (?) carrying something on his back, very indistinct. Pale yellow clay; unglazed.

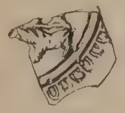
683 (1490) (T467-L110). Plate XXVIII.
Fragment. Plain rim with panels; on the discus is the figure of a dog to right seated on his haunches. Red clay; unglazed.


681
Figure 134.

684 (994). Plate XXVIII. Theatre Area.
Small fragment with a dog's head; the rest of the figure is missing. Pale yellow clay; unglazed.

685 (351). Figure 136. Theatre Area.
Fragment of a discus with the small figure of a dog (?) to left; above are traces of another figure. Pale yellow clay; unglazed.


682
Figure 135.


685
Figure 136.

686 (936). Plate XXVIII. Theatre Area.
Small fragment with an uncertain representation. Pale yellow clay; unglazed.

687 (360). Plate XXVIII. Theatre Area.
Small fragment. Plain rim; uncertain representation on the discus. Grayish buff clay; unglazed.

688 (995). Plate XXVIII. Theatre Area.
Small fragment with an uncertain representation. Pale red clay; unglazed.

689 (1033). Plate XXVIII.
Small fragment. Ovules and panels on the rim; on the discus is the figure of a tree, the rest is missing. Pale red clay; unglazed.

690 (296). Plate XXVIII.

Fragment. Ovules on the rim; on the discus are two leaves, the rest is broken away. Red clay; unglazed.

691 (188). Figure 137. L. 0.10; W. 0.087; H. 0.031.

Plain rim with panels; on the discus is a star-like geometric figure; on the reverse is incised the signature ЄΠЄΙΤΥΝΧΑΝΟΥ (Plate XXX). Pale red clay; unglazed. The handle and part of the nozzle are missing.

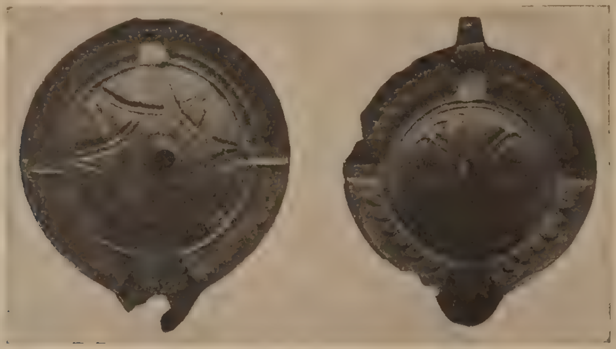


Figure 137.

692 (229). Figure 137. L. 0.09; W. 0.08; H. 0.026.

Ovules and panels on the rim; cross ✠ at the lower end of the handle; a rosette of eight petals on the discus; on the reverse is incised the signature ΠΡΙꟿ[ΟΥ] (Plate XXX). Pale red clay; unglazed. The handle and part of the left side are missing.

693 (222).

Fragment. Ovules and panels on the rim; oblique loops on the discus; on the reverse is incised the signature ϹЄΚΟΥ[ΝΔΟΥ] (Plate XXXI). Pale yellow clay; unglazed.

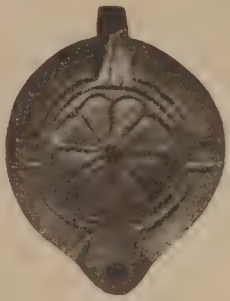
694 (193). L. 0.094; W. 0.08; H. 0.029.

Plain rim with panels; double rosette of eight petals on the discus; on the reverse is incised the signature ΖωϹΙꟿΑϹ (Plate XXXI). Reddish buff clay; unglazed.

695 (194). Plate XII. L. 0.091; W. 0.08; H. 0.027.

Plain rim with panels; cross ✠ on the lower end of the handle; double rosette of eight petals on the discus; on the reverse is incised the signature ΠωϹφΟΡΟΥ (Plate XXXI). Pale red clay; unglazed.

696 (195). L. 0.093; W. 0.08; H. 0.027.
Like the preceding. Signature ΠϢCφOPOY (Plate XXXI). Ash gray clay; unglazed. Part of the handle is restored.


697
Figure 138.

697 (196). Figure 138. L. 0.072; W. 0.06; H. 0.022.
Plain rim with panels; on the discus a rosette of four double petals; cross on the lower end of the handle; on the reverse within a double circular groove is incised the signature ΠϢCφOPOY (Plate XXXI). Pale yellow clay; unglazed.

698 (208).
Top of a lamp with plain rim with panels; on the discus is a wreath of vine leaves and a cable pattern. Pale red clay; unglazed.

699 (1381).
Fragment. Ovules and panels on the rim; an uncertain design on the discus; part of an illegible inscription on the reverse. Red clay; dark brown glaze.

700 (1108). Plate XII. L. *ca.* 0.13; W. 0.11; H. 0.045.
Large lamp with panels and herring-bone pattern on the rim; rosette of eleven petals on the discus; on the reverse within a double circular groove is incised the signature KPAYΓA[T]OY (Plate XXXI). Pale red clay; brown glaze.

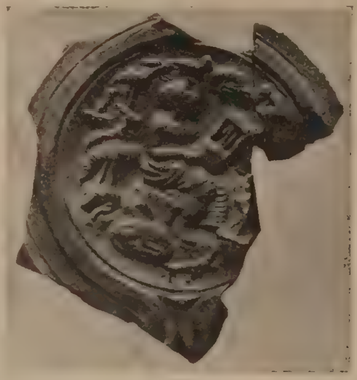
701 (1191).
Fragment. Herring-bone pattern on the rim; deeply concave discus with incised lines. Pale red clay; thin, red slip or glaze.

GROUP IV

702 (1110). Plate XII. L. 0.106; W. 0.095; H. 0.025.
Rim divided into two bands, both plain, the inner one depressed, panel on each side; small rounded nozzle; on the neck is a ridge parted toward the wick-hole; on the discus are three masks, filling-hole in the centre and small air-hole at the edge; grooved moulded handle with a cross on the lower end; on the reverse within a single circular groove is incised the signature APICTONЄIKOY (Plate XXXI). Pale yellow clay; unglazed. Put together of many fragments; a small part of the left side is missing.

703 (232). Figure 139.
Fragment of a discus, on which is the figure of Orpheus to right, playing his

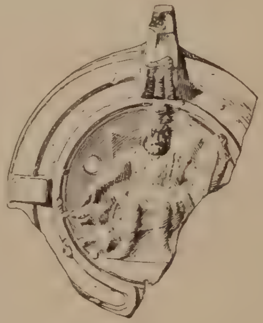
lyre and surrounded by animals. He is seated on a rock below which some animal is lying; below his feet is a crab; behind him are an ox, a horse, a deer, a snake, a crane, a small bird, perhaps a dove, and a duck(?); just above the lyre are an uncertain figure and an ape; some of the animals in front of Orpheus have been broken away. The relief is exquisitely modelled. Pale yellow clay; unglazed.


703
Figure 139.

704 (213). Figure 140.
Rim like that of No. 702; on the discus is the figure of seated Serapis to front, holding a sceptre in the left hand and touching the head of a dog with the right, very indistinct; an illegible inscription on the reverse. Yellow clay; unglazed. The handle, nozzle, and right side are broken away.

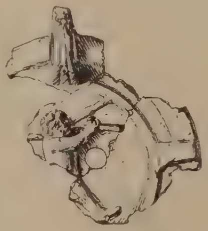
705 (273). Figure 141.
Fragment. Handle and rim as above; on the discus is the figure of Eros advancing to right, playing the double flute. Greenish buff clay; unglazed. Cf. Walters, No. 958.

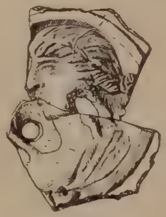
706 (215). Plate XXIX.
Shape as above; below the handle are two stamped circles; on the discus a gladiatorial scene: on the left a *retiarius* is fleeing, looking back at his opponent who advances, shield in left hand and dagger in right; on the reverse is incised the signature ΓΑΙΟ[Υ] (Plate XXXI). Ash gray clay; unglazed.


704
Figure 140.

707 (233). Figure 142.
Fragment. On the discus is a bust to left, probably a portrait. Pale red clay; unglazed. Cf. Walters, No. 577.

708 (239). Plate XXIX.
Fragment of a discus on which is preserved the lower part of a bust to front. Pale yellow clay; unglazed.


705
Figure 141.


707
Figure 142.

709 (353). Plate XXIX. Theatre Area.
Fragment. Lower part of a bust to left, on the discus. Pale red clay; unglazed.

710 (339). Plate XXIX. Theatre Area.
Fragment. Rim and handle as above; on the discus close to the handle is a mask. Pale yellow clay; unglazed.

711 (1241). Plate XXIX.
Small fragment. On the discus was the figure of a Triton of which part of one tail is preserved. Pale yellow clay; unglazed. Cf. No. 3103, National Museum, Athens.

712 (366). Plate XXIX. Theatre Area.
Fragment of a large lamp like the preceding. On the upper part of the discus is a tree with a small human figure underneath, the rest of the relief is missing. Grayish buff clay; unglazed.

INSCRIBED FRAGMENTS

713 (1274).
Signature [ΑΝΤ]ωΝ[ΙΟΥ] (?) (Plate XXXI). Reddish clay; unglazed.

714 (315).
Signature ΑΡΗ – – – (Plate XXXI). Pale yellow clay; unglazed.

715 (249).
Signature [Є]ΑΡ[ΙΝΟϹ] (?) (Plate XXXI). Pale red clay; unglazed.

716 (1132).
Signature ΒΑΛЄ[ΡΙΟΥ] ΛЄ̣ (Plate XXXI). Pale yellow clay; unglazed.

717 (307).
Oblong bottom; signature ΓΑ[ΙΟΥ] (Plate XXXI), from nozzle to handle. Yellow clay; unglazed.

718 (320).
Signature ΓΑΛΗΝΟΥ (Plate XXXI). Pale red clay; unglazed.

719 (993). Theatre Area.
Signature ΔΟꟺ[ЄϹΤΙΧΟΥ] (Plate XXXI). Grayish buff clay; unglazed.

720 (301).
Signature ЄÀΡΙΝΟϹ (Plate XXXI). Yellow clay; unglazed.

721 (318).
Signature [ЄÀ]ΡΙΝΟϹ (Plate XXXI). Yellow clay; unglazed.

722 (319).
Signature [ЄÀ]ΡΙΝΟΥ (Plate XXXI). Pale red clay; unglazed.

723 (317).
Signature ЄÀΡΙΝΟΥ (Plate XXXI). Yellow clay; unglazed.

724 (243).
Signature ЄΠΑΓΑΘ[ΟΥ] (Plate XXXI). Pale yellow clay; unglazed.

725 (1113).
Signature [Є]ΠΑΓΑΘΟΥ (Plate XXXI). Pale yellow clay; unglazed.

726 (250).
Signature ЄΠÀ[ΓΑΘΟΥ] (Plate XXXI). Pale yellow clay; unglazed.

727 (306).
Signature [ЄΠÀΓ]ÀΘΟΥ (Plate XXXI). Yellow clay; unglazed.

728 (253).
Within a triple groove is the signature ЄΠÀ[ΓΑΘΟ]Υ (Plate XXXI) written in a circle. Grayish buff clay; unglazed.

729 (1475).
Signature [ЄΠÀΓ]ÀΘΟΥ. Pale yellow clay; unglazed.

730 (926). Theatre Area.
Signature ЄΠΙΚΤΗΤ[ΟΥ] (Plate XXXI). Greenish buff clay; unglazed.

731 (255).
Signature ЄΥΠΟ[ΡΟ]Υ (Plate XXXI). Pale yellow clay; unglazed.

732 (212).
Signature [ЄΥ]ΠΟΡΟ[Υ]. Pale yellow clay; unglazed.

733 (245).
Signature ЄΥΠΟΡ[ΟΥ] (Plate XXXI). Pale yellow clay; unglazed.

734 (257).
Signature ЄΥΠ[ΟΡΟΥ] (Plate XXXI). Pale yellow clay; unglazed.

735 (312).
Signature – – – – ЄΙΟΥ (Plate XXXI). Yellow clay; unglazed.

736 (1460).
Signature – – – – ΗΙΟΥ (ΠΟꟺΠΗΙΟΥ ?). Reddish buff clay; unglazed.

737 (313).
Signature [KÀΛ]ΛI[CT]OY (Plate XXXI). Yellow clay; unglazed.

738 (211).
Signature KAΛΛ[ICTOY] (Plate XXXI). Grayish buff clay; unglazed.

739 (210).
Signature KAΛ[ΛICT]OY (Plate XXXI). Grayish buff clay; unglazed.

740 (254).
Signature KAΛ[ΛICTOY] (Plate XXXI). Red clay; unglazed.

741 (1281).
Signature K[AΛΛICT]O[Y] (Plate XXXI). Pale red clay; unglazed.

742 (246).
Signature KA[PΠOY] (?) (Plate XXXI). Yellow clay; unglazed.

743 (251).
Signature [KA]PΠOY or TЄPΠOY (Plate XXXI). Greenish buff clay; unglazed.

744 (308).
Almond-shaped base; signature ΛЄѠ - - - - (Plate XXXI) from nozzle to handle. Red clay; unglazed.

745 (310).
Signature ΛOYKIO[Y] (Plate XXXI). Pale red clay; unglazed.

746 (311).
Signature [ΛO]YKIOY (Plate XXXI). Yellow clay; unglazed.

747 (309).
Signature ΛOY[KIOY] (Plate XXXI). Yellow clay; unglazed.

748 (992). Theatre Area.
Signature ΛOYK[IOY] (Plate XXXI). Grayish buff clay; unglazed.

749 (1112).
Signature [ΛOYK]IOY (?) (Plate XXXI). Grayish red clay; unglazed.

750 (1130).
Signature ƜÀIKI[O]Y (Plate XXXI). Pale yellow clay; unglazed.

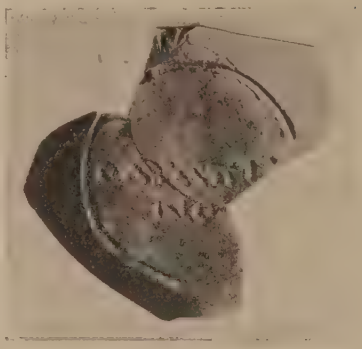
751 (256).
Signature [O]IKOṄ[OƜOY] (?) (Plate XXXI). Yellow clay; unglazed.

752 (1091).
Signature ΟΚΤ[Α]ΒΙΟ[Υ] (Plate XXXI). Pale red clay; unglazed.

753 (1459). Figure 143.
Signature ΟΛΥƜΠΙÀΝΟ[Υ]. Grayish red clay; unglazed.

754 (209).
Signature ΟΝΗϹΙƜΟΥ (Plate XXXII). Red, micaceous clay; unglazed.

755 (252).
Signature ΠΡ[ЄΙƜΟΥ] (?) (Plate XXXII). Buff clay; unglazed.

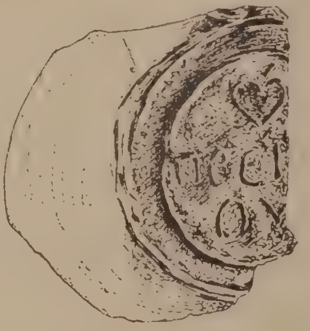

753
Figure 143.

756 (1280).
Double circular groove with the inscription ΠΡЄ[ΙƜΟΥ] (Plate XXXII). Pale red clay; red glaze.

757 (1454). Figure 144.
Within a raised base-ring is inscribed ΠΡЄΙ[Ɯ]ΟΥ. Grayish brown clay; unglazed.

758 (247).
Signature --- ΠΛΙ --- (Plate XXXII). Pale red clay; unglazed.

759 (321).
Signature Ϲ[ЄΚΟΥΝ]ΔΟ[Υ] incised on the reverse. To the same belongs a small fragment of a discus with the figure of Eros carrying a large torch. Only the torch, left wing and left hand are preserved. Red clay; unglazed.


757
Figure 144.

760 (322).
Signature ϹЄΚΟ[ΥΝ]ΔΟΥ (Plate XXXII). Pale yellow clay; unglazed.

761 (323).
Signature ϹЄΚΟ[ΥΝΔΟΥ] (Plate XXXII). Yellow clay; unglazed.

762 (324).
Signature ϹЄΚΟΥΝΔΟΥ (Plate XXXII). Yellow clay; unglazed.

763 (325).
Signature [ϹЄΚΟΥ]ΝΔΟΥ (Plate XXXII). Yellow clay; unglazed.

764 (326).
Signature [CЄKOYN]ΔO[Y] (Plate XXXII). Pale red clay; unglazed.

765 (327).
Signature [CEKOY]NΔO[Y] (Plate XXXII). Red clay; unglazed.

766 (328).
Signature [CЄKOY]NΔO[Y] (Plate XXXII). Pale yellow clay; unglazed.

767 (329).
Signature CЄKO[YNΔOY] (Plate XXXII). Yellow clay; unglazed.

768 (330).
Signature CЄKO[YNΔOY] (Plate XXXII). Yellow clay; unglazed.

769 (331).
Signature CЄKO[YNΔO]Y (Plate XXXII). Pale red clay; unglazed.

770 (332).
Signature CЄK[OYNΔOY] (Plate XXXII). Red clay; unglazed.

771 (333).
Signature [CЄKOY]NΔOY (Plate XXXII). Red clay; unglazed.

772 (334).
Signature [CЄKOY]NΔOY (Plate XXXII). Pale yellow clay; unglazed.

773 (335).
Signature CЄK[OYNΔOY] (Plate XXXII). Pale yellow clay; unglazed.

774 (336).
Signature [CЄKOYN]ΔOY (Plate XXXII). Pale yellow clay; unglazed.

775 (244).
Signature [C]ЄKO[YNΔOY] (Plate XXXII). Pale red clay; unglazed.

776 (1272).
Signature CЄKO[YNΔOY] (Plate XXXII). Pale red clay; unglazed.

777 (1273).
Signature CЄ[KOY]N[ΔOY] (Plate XXXII). Pale red clay; unglazed.

778 (314).
Signature [CΠω]CIA[N]OY (Plate XXXII). Grayish buff clay; unglazed.

779 (337).
Signature [CΠωCIA]N⊙[Y] (?) (Plate XXXII). Grayish buff clay; unglazed.

780 (248).
Signature CTЄΦ[Ȧ]NOY (PLATE XXXII). Pale yellow clay; unglazed.

781 (302).
Signature [CѠT]HPIΔA (PLATE XXXII). Pale red clay; unglazed.

782 (303).
Signature [CѠTHPI]ΔA (PLATE XXXII). Pale yellow clay; unglazed.

783 (304).
Signature [CѠTHP]IΔA (PLATE XXXII). Pale red clay; unglazed.

784 (305).
Signature [CѠTHP]IΔA. Yellow clay; unglazed.

785 (316).
On a raised base-ring is inscribed – – – YANO – (PLATE XXXII). Pale red clay; unglazed.

TYPE XXVIII

PLAIN DISCUS, PLAIN RIM (Figure 48, 1-4)

786 (374). W. 0.072; H. 0.033.
Panels indicated on the rim by herring-bone pattern; stamped circles on each side of panels, handle, and nozzle; central filling-hole; air-hole at the edge of the rim; grooved solid handle; straight-sided nozzle set off from the rim by grooves; rudimentary heart-shaped design at the lower end of the handle; on the reverse within a double circular groove is inscribed KY. Reddish brown clay; dark brown glaze. Part of the nozzle and left side are broken away.

787 (1160). PLATE XIII. W. 0.061; H. 0.034.
Panels indicated on the rim by a herring-bone pattern; nozzle as above; grooved handle with the hole indicated on each side; on the reverse within a triple circular groove is a palm branch. Clay and glaze as above. The end of the nozzle is missing.

788 (1224). L. 0.10; W. 0.079; H. 0.036.
Like No. 786 but without the heart-shaped design at the end of the handle; on the reverse is a double circular groove. Clay and glaze as above. Parts of the discus and right side are broken away.

789 (418). L. 0.075; W. 0.066; H. 0.033.
Like No. 786, but on the reverse is inscribed EΘ (PLATE XXXII) within a triple circular groove. Clay and glaze as above.

790 (419). Figure 145. L. 0.081; W. 0.07; H. 0.035.

Like the preceding, but on the reverse within a double circular groove is a herring-bone pattern. Brick red clay; brown glaze.

791 (765). L. 0.089; W. 0.07; H. 0.034.

Like the preceding; double circular groove on the reverse. Grayish brown clay; dark brown glaze.

792 (1284). L. 0.093; W. 0.075; H. 0.032.

Panels on the rim indicated by a double groove; below the handle is a rudimentary heart-shaped design; on the reverse within a double groove is the signature ⊏T. Brown clay and glaze.

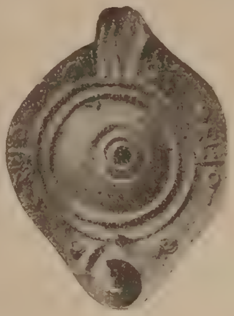

790

Figure 145.

793 (767). W. 0.062; H. 0.03.

Like the preceding but without the signature. Dark brown clay and glaze.

794 (807). L. 0.091; W. 0.07; H. 0.034.

No panels; the hole through the handle begun on each side; on the reverse a series of concentric grooves. Red clay and glaze. The discus is broken away.

795 (1077). L. 0.078; W. 0.06; H. 0.031.

Solid handle; circular groove on the reverse. Dark brown clay and glaze.

796 (1470). L. *ca.* 0.081; W. 0.07; H. 0.032.

Similar. Part of the nozzle is missing.

797 (1054).

Semi-circular design on each side of the nozzle (Figure 49, 10); almond-shaped discus with channel to the wick-hole; solid handle; on the reverse are five stamped circles within a base-ring and three similar circles below the nozzle. Brick red clay; unglazed. Part of the sides is broken away.

798 (1195). L. 0.046; W. 0.031.

Top of a small lamp with solid handle. Dark brown clay; unglazed.

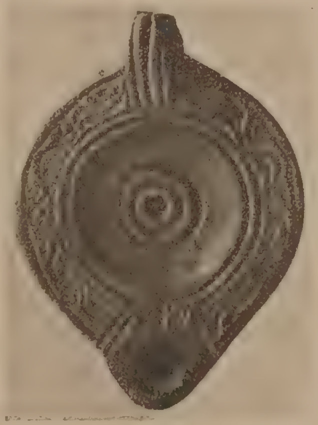

799

Figure 146.

PLAIN DISCUS, WAVY LINES ON THE RIM (Figure 48, 5-8)

799 (1390). Figure 146. L. 0.093; W. 0.078; H. 0.035.

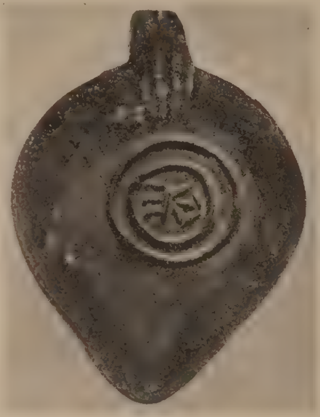
Double groove round the central filling-hole; solid grooved handle; on the reverse within a double groove is incised Λ. Reddish brown clay and glaze.

800 (744). Plate XIII. L. 0.097; W. 0.08; H. 0.037.
Single groove round the filling-hole; otherwise like the preceding; on the reverse is incised λ. Pale red clay; red glaze.

801 (1498) (T491-L125). Figure 147. L. 0.083; W. 0.072; H. 0.026.
Same shape as the above; on the reverse is inscribed ΘE upside down. Blackened in fire.

802 (1404). W. 0.071; H. 0.032.
Similar; on the reverse within a single circular groove is a palm branch. Red clay and glaze. The nozzle and handle are partly missing.

803 (436). L. 0.10; W. 0.075; H. 0.031.
Rim and handle like the preceding; raised rim round the wick-hole; on the reverse within a double groove is a large λ. Brick red clay; brown glaze.


801 Reverse.
Figure 147.

804 (451). L. 0.093; W. 0.075; H. 0.036.
Similar to No. 802 but with heart-shaped reverse and signature KY. Coarse, red clay; unglazed.

805 (531). L. 0.09; W. 0.07; H. 0.032.
Similar. Almond-shaped reverse and the signature λ. Soft, red clay; unglazed.

806 (628). L. 0.089; W. 0.07; H. 0.037.
On the discus are three small holes and a central filling-hole; air-hole at the edge; almond-shaped reverse with the signature ΔC (Plate XXXII); stamped circles below. Soft, red clay; unglazed.

807 (584). L. 0.122; W. 0.097; H. 0.042.
Large lamp like the preceding but with perforated handle; almond-shaped reverse with the signature XIONHC very indistinct. Soft, red clay; unglazed. Parts of the discus and right side are broken away.

808 (493). L. 0.09; W. 0.07; H. 0.035.
Like No. 805; signature λ. Soft, red clay; reddish brown glaze.

809 (422). L. 0.054; W. 0.061; H. 0.02.
Small lamp with three rounded nozzles. Brick red clay; unglazed. Reverse is broken away.

810 (437). L. 0.095; W. 0.074; H. 0.035.

On the discus are four small holes round the filling-hole; the hole through the handle was begun on each side; almond-shaped reverse and the signature λ. Soft, red clay; unglazed. Part of the discus is broken away.

811 (658). L. 0.094; W. 0.073; H. 0.035.

Like the preceding; signature as above. Red clay; unglazed. Part of the left side is missing.

812 (423). L. 0.099; W. 0.07; H. 0.033.

Small elongated discus; on the reverse within a double circular groove is inscribed M; otherwise like the preceding. Brick red clay; brown glaze.

813 (1205). L. 0.098; W. 0.073; H. 0.032.

Elongated discus with four small holes; air-hole on the neck; perforated handle; otherwise like the last; on the reverse is the signature XIO[NH⊏]. Reddish buff clay; unglazed. Part of the left side is broken away.

814 (564). L. 0.089; W. 0.057; H. 0.035.

Like the preceding; on the reverse is a palm branch and the signature ⊏ɯ. Soft, brick red clay; unglazed.

815 (1398). W. 0.066; H. 0.03.

Four small holes on the discus round the filling-hole; broad channel and air-hole on the neck; pierced grooved handle; almond-shaped reverse with the signature XIONH⊏. Reddish brown clay; unglazed. The nozzle is broken away.

816 (1229). L. 0.096; H. 0.033.

Like the preceding; signature XIONH⊏. Grayish brown clay; unglazed. The left half is broken away.

PLAIN DISCUS, HERRING-BONE PATTERN ON THE RIM (Figure 48, 9-11)

817 (446). L. 0.10; W. 0.081; H. 0.033.

Solid grooved handle; rounded nozzle set off from the rim by lines; signature KY on the reverse within a triple circular groove. Brick red clay; brown glaze. Part of the discus is broken away.

818 (445). L. 0.092; W. 0.075; H. 0.031.

Similar; almond-shaped reverse and the signature KY. Grayish brown clay; blackened by fire.

819 (1401). L. *ca.* 0.088; W. 0.073; H. 0.035.
Like the preceding; signature ΚΥ. Grayish brown clay; dark brown glaze. The handle and part of the side are missing.

820 (447). L. 0.08; W. 0.064; H. 0.033.
Similar; signature ΚΥ within a circular groove. Dark red clay; reddish brown glaze.

821 (1069). L. 0.09; W. 0.069; H. 0.03.
Below the handle is a rudimentary heart-shaped design; raised base-ring and the signature ΚΛ (Plate XXXII) from handle to nozzle, perhaps for ΚΥ. Hard, red clay; unglazed. Part of the discus is broken away.

822 (430). L. 0.085; W. 0.063; H. 0.033.
Similar; within a base-ring is incised ΠΙΕ from handle to nozzle. Reddish brown clay; brown glaze.

823 (425). L. 0.086; W. 0.071; H. 0.036.
Similar; circular groove on the reverse and the signature Α. Grayish brown clay; dark brown glaze.

824 (1501) (T490-L124). W. 0.072; H. 0.037.
Similar but without the heart design at the end of the handle. Pale red clay; light brown glaze.

825 (748). W. 0.08; H. 0.035.
Raised herring-bone pattern on the rim and a row of raised circles round the discus; double circular groove on the reverse and an illegible signature. Hard, red clay containing fine white particles; no glaze. The nozzle and part of the right side are missing.

826 (750). L. 0.085; W. 0.066; H. 0.032.
Like No. 821; signature ΚΛ, perhaps for ΚΥ. Hard, red clay containing white particles; no glaze.

827 (1164). L. 0.084; W. 0.065; H. 0.029.
Like the last; signature ΚΛ, perhaps for ΚΥ. Similar clay and glaze.

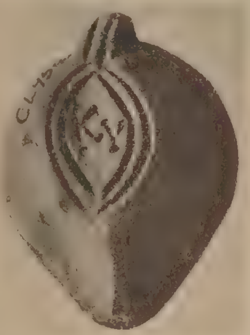
828 (1538) (T400-L83). W. 0.071; H. 0.031.
Row of depressed dots round the discus; raised base-ring; double groove on each side of the nozzle below. Pale yellow clay; unglazed. The nozzle is broken away.

829 (764). Plate XIII. L. 0.085; W. 0.066; H. 0.03.
Raised herring-bone pattern on the rim and dotted squares to indicate panels (Figure 48, 10); row of raised dots round the discus; channel on the neck; triple circular groove on the reverse and within ⚹. Hard, red clay; unglazed.

830 (607). L. 0.09; W. 0.069; H. 0.035.
Like No. 827 but without the signature. Red clay with fine white particles; no glaze. Parts of the nozzle and right side are missing.

831 (907) (T16-L9). L. 0.087; W. 0.066; H. 0.03.
Similar but with almond-shaped reverse and no signature. Dark red clay; unglazed.

832 (450). Figure 148. L. 0.087; W. 0.071; H. 0.032.
Pierced handle; round the filling-hole are five small holes not pierced through; within an almond-shaped reverse is incised KY. Reddish buff clay; unglazed.

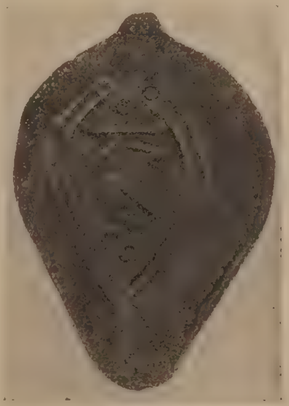

832 Reverse.
Figure 148.

833 (455). L. 0.095; W. 0.071; H. 0.034.
Like the preceding but with solid handle; signature KY. Soft, red clay; unglazed.

834 (1086). Figure 149. L. 0.087; W. 0.062; H. 0.033.
Like the preceding; signature KY (Plate XXXII) from handle to nozzle. Red clay; unglazed. The handle is missing.

835 (426). L. 0.09; W. 0.07; H. 0.034.
Nozzle as in figure 49, 7; signature λ within a circular groove on the reverse. Dark red clay; brown glaze.

836 (581). L. 0.10; W. 0.07; H. 0.038.
Row of incised lines at the base of the nozzle; otherwise like the preceding; signature XIONHϹ within a single circular groove. Soft, red clay; unglazed.


834 Reverse.
Figure 149.

837 (578). L. 0.093; W. 0.07; H. 0.033.
Nozzle as in figure 49, 3; otherwise like the preceding; signature XIONHϹ within a double circular groove. Grayish brown clay; unglazed.

838 (778). W. 0.065; H. 0.029.

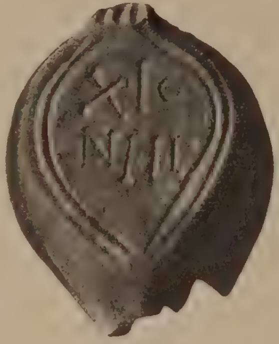
Fragment. Pierced handle; signature XIONH⊏ within a circular groove. Pale red clay; unglazed.

839 (580). Figure 150. W. 0.059; H. 0.028.

Nozzle as in figure 49, 2; almond-shaped reverse and the signature XIONHC. Red clay; unglazed. Part of the nozzle is broken away.

840 (655). L. 0.087; W. 0.066; H. 0.029.

Similar; on the reverse within a ring of small circles is incised λ. Red clay; unglazed. Part of the discus is broken away.


839 Reverse.
Figure 150.

841 (563). L. 0.09; W. 0.062; H. 0.035.

Nozzle as in figure 49, 5; almond-shaped reverse with a palm branch in the middle, the signature ⊏ω and small stamped circles. Soft, red clay; unglazed.

842 (1525) (T551-L158). L. 0.08; W. 0.064; H. 0.035.

Nozzle as in figure 49, 2; three small holes and a filling-hole on the discus; almond-shaped reverse with a palm branch in the middle. Red clay; unglazed.

843 (1435). Figure 151. H. 0.035.

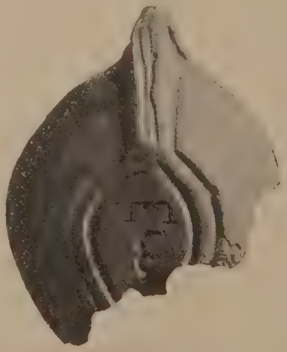
Like the preceding but with a pierced handle; almond-shaped reverse and within the signature ΠЄ. Red clay; unglazed. The front is missing.

844 (1394). L. 0.085; W. 0.066; H. 0.032.

Like the preceding but with a solid handle. Red clay; unglazed. The bottom is broken away.

845 (579). L. 0.09; W. 0.069; H. 0.033.

Like the preceding; almond-shaped reverse with the signature XIONH⊏. Reddish brown clay; unglazed.


843 Reverse.
Figure 151.

846 (565). L. 0.092; W. 0.069; H. 0.039.

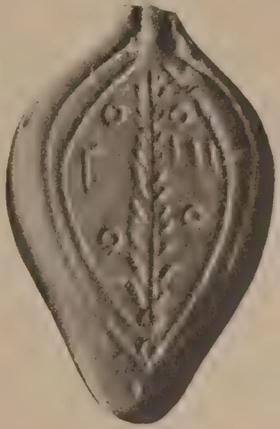
Like the preceding; almond-shaped reverse with the signature ⊏ω (Plate XXXII) below a cross. Soft, red clay; unglazed.

847 (561). Figure 152. L. 0.089; W. 0.06; H. 0.035.
Like the preceding; nozzle as in figure 49, 5; almond-shaped reverse with a palm branch in the middle and the signature ⊏ω. Red clay; unglazed.

848 (562). L. 0.09; W. 0.06; H. 0.032.
Like the preceding; signature ⊏ω with a palm branch below. Soft, red clay; unglazed.

849 (486). L. 0.078; W. 0.059; H. 0.027.
Single filling-hole and an air-hole at the edge of the discus; almond-shaped reverse with the signature Πλ. Red clay; unglazed.

850 (663). L. 0.09; W. 0.069; H. 0.034.
Like the preceding; signature K within a circular groove. Soft, red clay; unglazed.


847 Reverse.
Figure 152.

851 (485). L. 0.083; W. 0.062; H. 0.033.
Similar; almond-shaped reverse with the signature Πλ. Soft, red clay; unglazed.

852 (1354). L. 0.065; W. 0.053; H. 0.026.
Small lamp of a similar shape; signature XIONH⊏ within a double circular groove. Grayish buff clay; unglazed.

853 (1428). L. 0.065; W. *ca.* 0.05; H. 0.02.
Similar; no signature. Light red clay; unglazed. Part of the left side is broken away.

854 (472). L. 0.088; W. 0.068; H. 0.033.
Similar; signature K within a circular groove. Soft, red clay; unglazed.

855 (664). L. 0.081; W. 0.06; H. 0.029.
Nozzle as in figure 49, 7; signature K within double circular groove. Soft, red clay; unglazed.

856 (479). L. 0.081; W. 0.059; H. 0.033.
Nozzle as in figure 49, 5; dotted squares to indicate panels on the rim (cf. figure 48, 10); signature KY upside down within a double circular groove. Soft, red clay; unglazed.

857 (665). L. 0.081; W. 0.06; H. 0.031.
Similar; signature KY. Soft, red clay; unglazed.

858 (480). L. 0.081; W. 0.059; H. 0.033.
Similar; signature KY. Soft, red clay; unglazed.

859 (566). L. 0.09; W. 0.06; H. 0.036.
Three small holes and a filling-hole on the discus; otherwise like the preceding; almond-shaped base with the signature ⊏ɯ and stamped circles below. Red clay; unglazed.

860 (652). L. 0.093; W. 0.06; H. 0.03.
Herring-bone pattern on the handle; single filling-hole on the discus; irregular design of cross-hatchings and curved lines on the reverse. Soft, red clay; unglazed.

861 (643). L. 0.093; W. 0.059; H. 0.027.
Like the preceding. Almond-shaped reverse with a row of stamped circles in the middle. Soft, red clay; unglazed.

862 (424). PLATE XIII. L. 0.097; W. 0.073; H. 0.037.
Almond-shaped discus; signature M within double circular groove. Reddish buff clay; dark brown glaze.

863 (911) (T77-L25). L. 0.092; W. 0.065; H. 0.028.
Almond-shaped discus with a channel to the wick-hole; almond-shaped reverse with a palm branch in the middle. Red clay; unglazed.

864 (1521) (T519-L141). L. 0.085; W. 0.064; H. 0.032.
Nozzle as in figure 49, 10; almond-shaped discus and reverse. Red clay and glaze.

865 (773). L. 0.081; W. 0.064; H. 0.03.
Like the preceding. Three small holes on the discus; almond-shaped reverse with the signature KY from the handle to the nozzle. Red clay; unglazed. The handle is missing.

866 (757). L. 0.091; W. 0.067; H. 0.031.
Five holes on the discus and a channel on the neck; on the reverse within a double circular groove is the signature XIONH⊏. Red clay; unglazed. The handle and part of the side are broken away.

867 (661). L. 0.081; W. 0.055; H. 0.03.
Five stamped circles on the discus; channel on the neck; almond-shaped reverse

with an impressed human foot. Soft, red clay; unglazed. Part of the right side is broken away.

868 (570). L. 0.087; W. 0.059; H. 0.032.
Broad channel on the neck (cf. figure 49, 8); four holes on the discus; almond-shaped reverse with a palm branch in the middle and the signature ⊏ш. Soft, red clay; unglazed. Part of the reverse is broken away.

869 (569). L. 0.092; W. 0.061; H. 0.031.
On each side of the handle is a leaf pattern; cross-hatchings between grooves on the handle; almond-shaped reverse with the signature ⊏ш. Red clay; unglazed.

870 (571). PLATE XIII. L. 0.087; W. 0.059; H. 0.032.
Like No. 868. Palm branch and signature ⊏ш on the reverse. Soft, red clay; unglazed.

871 (919) (T346-L75). L. 0.089; W. 0.069; H. 0.033.
Square discus; nozzle as in figure 49, 8; almond-shaped reverse with a large cross. Light red clay; unglazed.

872 (494). L. 0.067; W. 0.048; H. 0.024.
Small lamp with a channel on the neck and a herring-bone pattern within an almond-shaped reverse. Purplish red clay; unglazed.

PLAIN DISCUS, VINE PATTERN ON THE RIM (Figure 48, 13-15)

873 (481). L. 0.088; W. 0.068; H. 0.036.
Plain rounded nozzle with stamped circles at the base; solid grooved handle. Soft, red clay; unglazed. The reverse is broken away.

874 (535). L. 0.08; W. 0.06; H. 0.033.
Similar. Diamond-shaped reverse with five stamped circles. Red clay; unglazed.

875 (567). W. 0.058; H. 0.031.
Four small holes on the discus; cross-hatchings between grooves on the handle; almond-shaped reverse with a palm branch in the middle and the signature ⊏ш. Red clay; unglazed. The front is broken away.

876 (568). L. 0.089; W. 0.063; H. 0.036.
Like the preceding. Almond-shaped reverse with the signature ⊏ш. Red clay; unglazed.

877 (487). L. 0.09; W. 0.072; H. 0.036.

Single hole on the discus; almond-shaped reverse with the signature Ω (?). Soft, red clay; unglazed.

878 (1524) (T493-L127). L. 0.093; W. 0.074; H. 0.035.
Like the preceding. Palm branch within a double circular groove on the reverse. Red clay; reddish brown glaze. Part of the right side is broken away.

879 (1167). L. 0.082; W. 0.06; H. 0.034.
Six small circles on the discus; almond-shaped reverse with small stamped circles and the signature ΠΑ (Plate XXXII). Red clay; unglazed.

880 (534). L. 0.075; W. 0.057; H. 0.03.
Stamped circles on the discus; almond-shaped reverse with a palm branch in the middle. Reddish brown clay; unglazed.

PLAIN DISCUS, VARIOUS KINDS OF RIM

881 (498). L. 0.095; W. 0.066; H. 0.031.
Triple globules on the rim; almond-shaped discus; circular reverse with a cross in the centre. Red clay; unglazed. The discus is broken away.

882 (1040).
Globules on the rim and a herring-bone pattern to indicate panels. Red clay; purplish brown glaze. Only the top is preserved.

883 (495). Plate XIII. L. 0.09; W. 0.067; H. 0.032.
Large globules on the rim and dotted squares to indicate panels (Figure 48, 22); channel on the neck; on the reverse within a triple circular groove is incised ⋇. Red clay; unglazed.

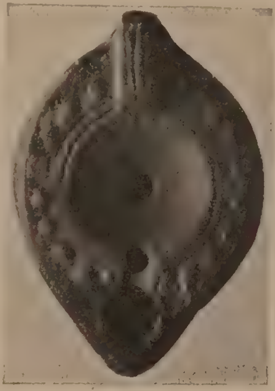


Figure 153.

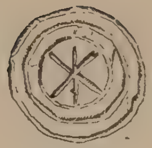
884 (1560) (T446-L105). Figure 153. L. 0.087; W. 0.065; H. 0.03.
Like the preceding. Red clay; unglazed.

885 (496). L. 0.087; W. 0.064; H. 0.031.
Like the preceding. Red clay; unglazed.

886 (752). L. 0.078; W. 0.058; H. 0.027.
Similar. Red clay; unglazed.

887 (751). L. 0.079; W. 0.059; H. 0.03.
Similar. Red clay; unglazed.

888 (1064). Figure 154. W. 0.063; H. 0.03.
Similar. Dark gray clay; unglazed. The nozzle is broken away.

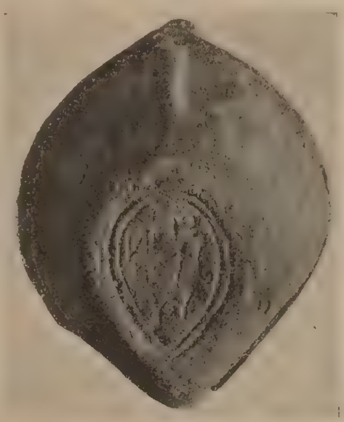

888 Reverse.
Figure 154.

889 (1535) (T394-L80). Figure 155. W. 0.077; H. 0.037.
Large globules on the rim; cable pattern round the discus; almond-shaped reverse with the signature NHΦAM (?). Hard, reddish brown clay; unglazed. The nozzle is broken away.

890 (497). L. 0.09; W. 0.064; H. 0.033.
Large globules on the rim; circular groove on the reverse with an illegible letter. Soft, red clay; unglazed.

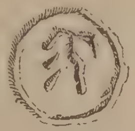
891 (1227).
Fragment of a lamp like No. 883. Hard, red clay; unglazed.

892 (634). L. 0.09; W. 0.061; H. 0.033.
Raised dots on the rim; channel on the neck; almond-shaped reverse with the signature XIONH⊏. Soft, red clay; unglazed.


889 Reverse.
Figure 155.

893 (909) (T15-L8). L. 0.084; W. 0.064; H. 0.033.
Raised dots on the rim arranged in squares and triangles; almond-shaped reverse with a palm branch in the middle and the signature ⊏ω. Reddish brown clay; unglazed.

894 (632). L. 0.08; W. 0.058; H. 0.026.
Small dots on the discus; pendants below the handle; within the base-ring is an eight-pointed star. Soft, red clay; unglazed.


895 Reverse.
Figure 156.

895 (499). L. 0.088; W. 0.064; H. 0.03.
Circular depressions on the rim; cross-hatchings on the handle; on the reverse is a design as in figure 156. Pale red clay; unglazed.

896 (500). L. 0.088; W. 0.064; H. 0.03.
Like the preceding. Soft, red clay; unglazed.

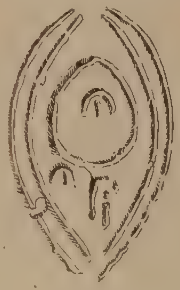
897 (502). L. 0.088; W. 0.064; H. 0.03.
Like the preceding. Soft, red clay; unglazed.

898 (501). L. 0.088; W. 0.064; H. 0.03.
Like the preceding. Soft, red clay; unglazed.

899 (641). L. 0.085; W. 0.052; H. 0.025.
Hatchings on the handle; impressed circles on the rim; reverse as in figure 157. Soft, red clay; unglazed.

900 (629). L. 0.085; W. 0.062; H. 0.028.
Large stamped circles and herring-bone pattern on the rim; almond-shaped reverse with a line through the middle and two rows of circles. Soft, red clay; unglazed.

901 (631). L. 0.09; W. 0.058; H. 0.034.
Filling-hole and four small holes on the discus; stamped circles on the rim; long rounded nozzle; small circles within a raised base-ring. Red clay; unglazed.

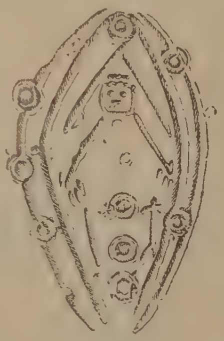


899 Reverse.
Figure 157.

902 (914) (T11-L5). L. 0.087; W. 0.054; H. 0.029.
Stamped circles on the rim and discus; raised base-ring. Hard, red clay; unglazed.

903 (642). L. 0.093; W. 0.062; H. 0.025.
Shallow lamp with small stamped circles on the rim (Figure 48, 24); herring-bone pattern on the handle; reverse as in figure 158. Soft, red clay; brown glaze.

904 (633). L. 0.085; W. 0.058; H. 0.031.
Dotted circles on the rim; pendants below the handle; loops at the base of the nozzle; illegible signature. Soft, red clay; unglazed.

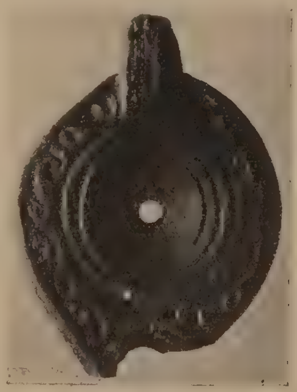


903 Reverse.
Figure 158.

905 (1519) (T518-L140). Figure 159. W. 0.069; H. *ca.* 0.037.
Double spirals on the rim made with single lines on the left side and double on the right; heart-shaped design at the base of the handle. Grayish brown clay; dark brown glaze. The nozzle and bottom are broken away.

906 (918) (T356-L77). L. 0.079; W. 0.058; H. 0.029.
Raised double spirals on the rim (Figure 48, 19); row of small dots round the discus; channel on the neck. Hard, red clay; unglazed. The bottom and left side are broken away.

907 (1081). L. 0.082; W. 0.059; H. 0.026.
Similar. Raised base-ring and an indistinct design within. Pale yellow clay; unglazed.



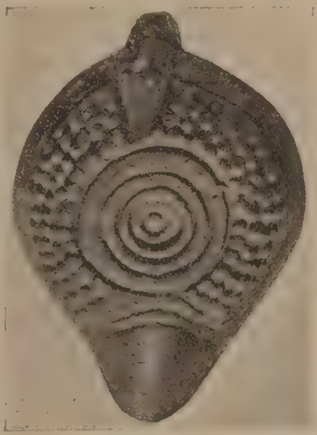
905
Figure 159.

908 (370). Plate XIII. L. 0.086; W. 0.067; H. 0.031.

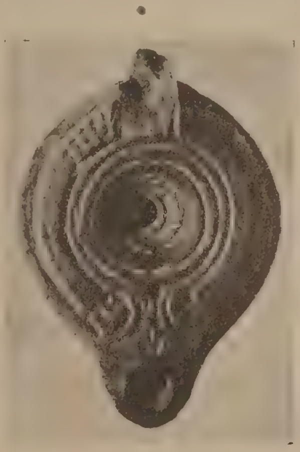
Row of globules on the rim not interrupted by the handle and nozzle (Figure 48, 21); circular grooves and ridges on the discus; nozzle as in Figure 49, 6; grooved perforated handle; several concentric raised circles on the reverse. Greenish buff clay; unglazed.

909 (1483) (T516-L138). L. 0.09; W. 0.071; H. 0.031.

Double row of raised dots on the rim ending in a design toward the nozzle as in figure 48, 20; circular grooves and ridges on the discus; lower half of the sides decorated with globules (Figure 160); concentric circles on the reverse. Dark red clay; purplish brown glaze.



909 Reverse.
Figure 160.



910
Figure 161.

910 (1510) (T524-L145). Figure 161. L. 0.09; W. 0.07; H. 0.03.

Like the preceding. Grayish brown clay; brown glaze. The handle is broken away.

911 (985). Plate XIII. Theatre Area.

Top of a lamp like the preceding. Grayish brown clay; purplish glaze.

912 (1043).

Fragment of a lamp like the preceding but with a triple row of globules on the rim. Clay and glaze as above.

913 (1197).

Top of a lamp like the last. Grayish brown clay; dark purplish glaze.

914 (1237).

Fragment of a lamp like No. 909. Red clay; unglazed.

915 (1044).

Fragment of a similar lamp with the hole begun on each side of the handle but not pierced through; no globules on the lower part of the body. Pale red clay; unglazed.

916 (1168). PLATE XIII. W. 0.058; H. 0.031.
Plain rim with a design toward the nozzle as in figure 48, 20; body divided by groove and the nozzle set off by a similar groove; two concentric circles on the reverse. Grayish brown clay; purplish glaze.

RAYS ON THE DISCUS

917 (420). L. 0.085; W. 0.074; H. 0.032.
Plain rim, panels indicated by herring-bone pattern; stamped circles on each side of the handle, nozzle and panels; nozzle as in figure 49, 2; solid grooved handle with a heart-shaped design at the lower end; within a base-ring is the signature ΘE (PLATE XXXII). Brick red clay; brown glaze.

918 (490). L. 0.098; W. 0.071; H. 0.03.
Like the preceding. Signature M (PLATE XXXII) within a double circular groove. Soft, pale red clay; unglazed.

919 (373). L. 0.076; W. 0.064; H. 0.03.
Ovules on the rim as in figure 48, 16; rounded straight-sided nozzle; solid grooved handle with three small circles at the lower end; circular reverse with a stamped circle in the centre. Hard, dark red clay; unglazed.

920 (905) (T10-L4). L. 0.078; W. 0.06; H. 0.027.
Like the preceding. Same kind of clay; unglazed.

921 (749). L. 0.084; W. 0.067; H. 0.03.
Row of globules at the outer edge of the rim (Figure 48, 17); otherwise like the last. Similar clay.

922 (904) (T25-L12). L. 0.078; W. 0.061; H. 0.028.
Elongated dots at the outer edge of the rim, otherwise like the preceding. Similar clay.

923 (1477) (T457-L107). L. *ca.* 0.075; W. 0.064; H. 0.026.
Like the preceding. Same kind of clay, darkened in fire. The end of the nozzle is broken away.

RAYS ON THE DISCUS, VINE PATTERN ON THE RIM (Figure 48, 12-15)

924 (368). L. 0.09; W. 0.072; H. 0.031.
Rounded straight-sided nozzle; grooves on the handle; double circular groove on the reverse. Pale yellow clay; unglazed.

925 (369). Figure 162. L. *ca.* 0.09; W. 0.075; H. 0.031.

Heart-shaped design below the handle, otherwise like the last. Pale yellow clay; unglazed.

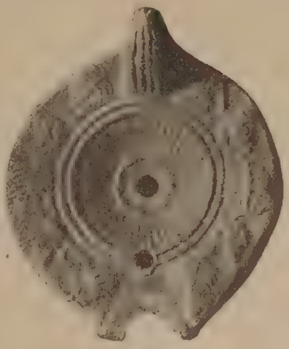

925

Figure 162.

926 (1506) (T517-L139). W. 0.078; H. 0.035.

Shell-like design at the lower end of the handle; raised base-ring. Greenish buff clay; unglazed.

927 (1162). Plate XIV. L. 0.094; W. 0.075; H. 0.031.

Heart-shaped design below the handle; concentric grooves on the reverse; nozzle set off by incised lines below. Brick red clay; unglazed.

928 (1037).

Right half of a lamp like the preceding. Red clay; purplish glaze.

929 (1186). L. 0.091; W. 0.073; H. 0.031.

Like No. 927. Dark brown clay; unglazed.

930 (1063). W. 0.067; H. 0.034.

Like the last. Signature KY on a circular reverse. Grayish brown clay; unglazed.

931 (457). L. 0.085; W. 0.068; H. 0.034.

Heart-shaped design below the handle; letter E from handle to nozzle within a base-ring. Grayish brown clay; purplish glaze.

932 (1499) (T509-L133). W. 0.073; H. 0.037.

Like the preceding but without the signature. Dark brown clay and glaze.

933 (1163). L. 0.075; W. 0.059; H. 0.028.

Small lamp of the same shape as the preceding. Hard, red clay; unglazed.

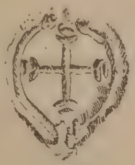

934 Reverse.

Figure 163.

934 (651). L. 0.081; W. 0.062; H. 0.028.

Similar. Almond-shaped reverse and within a cross (Figure 163). Hard, red clay; unglazed.

935 (644). L. 0.082; W. 0.059; H. 0.03.

Similar. Hard, red clay; unglazed. The handle and part of the discus are broken away.

RAYS ON THE DISCUS, HERRING-BONE PATTERN ON THE RIM

936 (1102).
Broad channel on the neck; solid grooved handle. Reddish brown clay; purplish glaze. Only the handle and the top are preserved.

937 (482). L. 0.088; W. 0.07; H. 0.033.
Nozzle as in figure 49, 1; heart-shaped design below the handle; within a base-ring is the signature K. Soft, red clay; thin, red glaze.

938 (432). L. 0.089; W. 0.07; H. 0.035.
Nozzle as in figure 49, 2; herring-bone pattern on the handle; signature K within double circular groove. Clay and glaze as above.

939 (473). L. 0.089; W. 0.072; H. 0.033.
Like the preceding but with a rudimentary heart design below the handle; letter K on the reverse. Clay and glaze as above.

940 (1497) (T494-L128). W. 0.07; H. 0.035.
Like the preceding. Indistinct letter on the reverse within three circular grooves. Grayish brown clay; brown glaze. Part of the nozzle is broken away.

941 (573). L. 0.084; W. 0.063; H. 0.035.
Four holes on the discus; almond-shaped reverse with the signature ⊏ш with stamped circles below. Soft, red clay; unglazed.

942 (572). L. 0.089; W. 0.06; H. 0.035.
Identical with the last; same signature (PLATE XXXII).

943 (574). L. 0.085; W. 0.061; H. 0.035.
Identical with Nos. 941 and 942; same signature.

RAYS ON THE DISCUS, VARIOUS RIM PATTERNS

944 (376). L. 0.087; W. 0.073; H. 0.03.
Plain outer band on the rim, herring-bone pattern on the inner band, panels indicated by parallel lines. Hard, brown clay; unglazed.

945 (439). L. 0.095; W. 0.077; H. 0.037.
Wavy lines on the rim; straight rays on the discus; on the reverse the signature KY (PLATE XXXII) upside down within a double circular groove. Grayish buff clay; brown glaze.

946 (1489) (T537-L155). L. 0.093; W. 0.077; H. 0.033.
Plain rim with panels indicated by lines; hooked rays on the discus; heart-

shaped design below the handle; signature ⊏TP within a double circular groove. Red clay; reddish brown glaze.

947 (745). L. 0.095; W. 0.077; H. 0.033.

Plain rim, panels indicated by single circles; twisted rays on the discus; rudimentary heart-shaped design below the handle; on the reverse a palm branch within a double circular groove. Reddish brown clay and glaze.

948 (1353). L. 0.08; W. 0.06; H. 0.026.

Plain rim, panel on the right side indicated by a triple groove; twisted rays on the discus; almond-shaped reverse with the signature XI[O]NH[⊏] from handle to nozzle. Dark gray clay, with spots of red; no glaze. Part of the discus is missing.

949 (1155). W. 0.068; H. 0.039.

Nozzle as in figure 49, 7; herring-bone pattern on the rim; twisted rays on the discus; stamped circles on the reverse within a double circular groove. Red clay; unglazed. Part of the nozzle and left side are broken away.

950 (427). L. 0.08; W. 0.063; H. 0.03.

Like the preceding. Letter Δ on the reverse within a double circular groove. Red clay; brown glaze.

951 (465). L. 0.093; W. 0.07; H. 0.033.

Channel on the neck; herring-bone pattern on the rim; twisted rays on the discus; signature ΘΕΟΔΟΥ within double circular groove. Soft, red clay; brown glaze.

952 (474). Plate XIV. L. 0.09; W. 0.072; H. 0.033.

Rim and discus as above; nozzle as in figure 49, 2; heart-shaped design below the handle; letter K upside down within a double circular groove. Pale red clay; red glaze.

953 (475). L. 0.10; W. 0.08; H. 0.037.

Like the preceding. Signature ⊏ω THP (Plate XXXII) within a double circular groove. Grayish buff clay; unglazed.

954 (1427). W. 0.076; H. 0.035.

Vine pattern on the rim; twisted rays on the discus and four small holes round the central filling-hole; perforated handle; almond-shaped reverse and the signature XIONH⊏. Grayish buff clay; unglazed. The nozzle is missing.

955 (1369).

Fragment. Perforated handle; twisted rays on the discus; vine pattern on the rim; on the reverse – – ΘΚ (?). Red clay; unglazed.

956 (1505) (T472-L113). W. 0.072; H. 0.032.

Rays on the discus with outer ends parted, four small holes round the central filling-hole; vine pattern on the rim; pierced handle with cross-hatchings between grooves; signature ΧΙΟΝΗ⊏ within a single circular groove. Grayish brown clay; traces of brown glaze; blackened in fire.

957 (1070). Plate XIV. W. 0.073; H. 0.033.

Wavy lines on the rim; rays on the discus with the outer ends parted; solid grooved handle. Grayish buff clay; brown glaze. The front of the lamp is missing.

958 (438). L. 0.084; W. 0.068; H. 0.035.

Like the preceding. Letter Ε within a heart-shaped reverse. Dark brown clay and glaze.

959 (1039). Plate XIV.

Twisted rays on the discus with the outer ends parted; outer band of the rim plain with panels indicated by a double line; a stamped circle on each side of the nozzle, handle, and panels; band of wavy lines round the discus; heart-shaped design below the handle. Grayish brown clay; dark brown glaze. Only the handle and top are preserved.

960 (1526) (T523-L144). L. *ca.* 0.087; W. 0.069; H. 0.032.

Nozzle as in figure 49, 7; wavy lines on the rim and twisted rays on the discus; three small holes round a central filling-hole; pierced grooved handle; signature ΚΥ within a double circular groove. Grayish brown clay; unglazed. Parts of the nozzle and reverse are broken away.

961 (1438). L. 0.093; W. 0.075; H. 0.035.

Nozzle as in figure 49, 4; rim and discus as above; hole through the handle begun on each side; almond-shaped reverse with the signature ΚΥ from handle to nozzle. Brick red clay; unglazed. Part of the discus is broken away.

962 (627). L. 0.085; W. 0.062; H. 0.03.

Wavy lines on the rim as in figure 48, 8; solid handle with cross-hatchings between grooves; twisted rays on the discus; almond-shaped reverse with a palm branch in the middle and the signature ΠΧ. Soft, pale red clay; unglazed.

963 (1181).

Fragment. Plain rim; hooked rays on the discus; heart-shaped design below the handle; signature ⊏T within a double circular groove. Grayish brown clay; brown glaze.

ROSETTE ON THE DISCUS, PLAIN RIM

964 (372). L. *ca.* 0.098; W. 0.082; H. 0.034.

Nozzle as in figure 49, 1; rim as in figure 48, 1; hole through handle begun on each side; triple circular groove on the reverse. Soft, red clay; red glaze. The end of the nozzle is broken away.

965 (371). Plate XIV. L. 0.094; W. 0.08; H. 0.028.

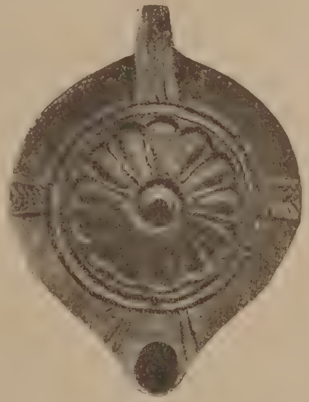
Rim as above; double rosette on the discus; nozzle as above; double circular groove on the reverse. Reddish brown clay; purplish glaze. The handle is restored.

966 (1209).

Rim and nozzle as above; stamped circles on the reverse within a double circular groove. Grayish brown clay; dark brown glaze. Only the top and left side are preserved.

967 (809). Figure 164. L. 0.094; W. 0.08; H. 0.029.

Nozzle as in figure 49, 2; rim as above; solid, grooved handle; palm branch on the reverse within a double circular groove. Grayish brown clay; brown glaze.



967

Figure 164.

968 (1520) (T492-L126). W. 0.074; H. 0.027.

Nozzle as in figure 49, 1; rim and handle as above; a double circular groove on the reverse. Red clay and glaze. The end of the nozzle is broken away.

969 (1153).

Nozzle as in figure 49, 2; rim as above; four small holes on the discus round the filling-hole. Red clay; purplish brown glaze. Only the top is preserved.

970 (916) (T319-L66). L. 0.10; W. 0.081; H. 0.035.

Nozzle as in figure 49, 1; rim and handle as above; double circular groove on the reverse. Grayish brown clay; purplish brown glaze.

971 (1196). W. 0.081; H. 0.033.

Rim as above; heart-shaped design below the handle; double circular groove on the reverse. Grayish brown clay; dark brown glaze. The handle, nozzle, and left side are broken away.

972 (1282). W. 0.077; H. 0.034.
Nozzle as in figure 49, 1; rim and handle as above; signature ϹΤ within a double circular groove. Red clay and glaze. The end of the nozzle is missing.

973 (1073). L. 0.095; W. 0.075; H. 0.03.
Nozzle as in figure 49, 4; rim and handle as above; heart-shaped reverse with a palm branch in the middle. Red clay; light brown glaze.

974 (1513) (T531-L149). L. 0.094; W. 0.072; H. 0.035.
Nozzle as in figure 49, 3; rim and handle as above; illegible letter on the reverse within a single circular groove. Red clay; brown glaze. Part of the discus is missing.

975 (810). W. 0.075; H. 0.036.
Fragment. Rim as above; grooved perforated handle; letter Τ on the reverse within a double circular groove. Reddish buff clay; unglazed.

976 (464). L. 0.09; W. 0.069; H. 0.03.
Rim as in figure 48, 2; nozzle as in figure 49, 4; signature ΘΕΟΔΟΥ (Plate XXXII) within a double circular groove. Grayish brown clay; chocolate brown glaze.

977 (1158). L. 0.094; W. 0.07; H. 0.035.
Nozzle as in figure 49, 3; rim as above; circular reverse with small stamped circles within a double groove. Red clay; unglazed. Part of the discus is missing.

978 (811). L. 0.094; H. 0.032.
Nozzle as in figure 49, 4; triple groove to indicate panels on the rim; small stamped circles on the discus; spiral groove on the reverse. Grayish brown clay; purplish brown glaze. Parts of the discus and right side are broken away.

979 (456). L. 0.075; W. 0.06; H. 0.029.
Nozzle as in figure 49, 3; six small indentations and circles to indicate panels on the rim; signature ΕΥΚΑΡΠΟΥ (Plate XXXII) within a double circular groove. Grayish brown clay; brown glaze.

980 (766). L. 0.089; W. 0.065; H. 0.03.
Nozzle as in figure 49, 3; rim as in figure 48, 2; palm branch on the reverse

within a double circular groove. Grayish brown clay; chocolate brown glaze. Part of the discus is missing.

981 (1364). L. 0.083; W. 0.065; H. 0.033.

Nozzle as in figure 49, 4; rim as in figure 48, 2; heart-shaped reverse with the letter A. Dark red clay; reddish brown glaze. Part of the discus is missing.

982 (444). L. 0.096; W. 0.078; H. 0.032.

Nozzle as in figure 49, 2; triple groove to indicate panels on the rim; herring-bone pattern on the handle and a heart-shaped design below; signature KY upside down within a double circular groove. Grayish brown clay; dark brown glaze.

983 (414). L. 0.097; W. 0.085; H. 0.034.

Nozzle as in figure 49, 1; palm branch on the reverse; otherwise like the last. Similar clay and glaze.

984 (468). L. 0.09; W. 0.07; H. 0.035.

Nozzle as in figure 49, 3; rim as in figure 48, 3; signature M within a double circular groove. Clay and glaze as above.

985 (477). L. 0.088; W. 0.067; H. 0.032.

Nozzle and rim as above; perforated grooved handle; signature Ω (?) (Plate XXXII) on an almond-shaped reverse. Grayish brown clay; unglazed.

986 (462). L. 0.092; W. 0.071; H. 0.036.

Nozzle as in figure 49, 2; rim as in figure 48, 3; solid, grooved handle; signature Δ (Plate XXXII) within a double circular groove. Brick red clay; purplish brown glaze.

987 (431). L. 0.092; W. 0.071; H. 0.035.

Rim as above; nozzle as in figure 49, 3; signature E on almond-shaped reverse. Soft, red clay; brown glaze.

988 (460). L. 0.098; W. 0.089; H. 0.037.

Nozzle as in figure 49, 4; rim as above; three concentric circles on the reverse. Soft, red clay; reddish brown glaze.

989 (1152). W. 0.075; H. 0.028.

Nozzle as in figure 49, 2; rim as above; double circle on the reverse. Dark brown clay and glaze. The nozzle is partly broken away.

990 (492). W. 0.072; H. 0.034.

Rim as above; cross-hatchings on the handle; double circular groove on the reverse and the signature H (Plate XXXIII). Soft, red clay; unglazed. The front is missing.

991 (1415). L. 0.11; W. 0.085; H. 0.035.

Rim as in figure 48, 4; nozzle as in figure 49, 1; palm branch on the reverse within a double circular groove. Brick red clay; reddish brown glaze.

992 (1481) (T532-L150). L. 0.094; W. 0.077; H. 0.035.

Nozzle as in figure 49, 2; rim as in figure 48, 4; hatchings on the handle; on the reverse is a palm branch within a square circumscribed by a circle. Reddish brown clay; brown glaze.

993 (469). L. 0.086; W. 0.069; H. 0.032.

Nozzle as in figure 49, 1; rim as above; letter K on the reverse within a circular groove. Grayish brown clay and glaze.

994 (448). L. 0.088; W. 0.067; H. 0.032.

Nozzle as in figure 49, 4; rim as above; almond-shaped reverse with the signature KY. Grayish brown clay; brown glaze.

995 (478). L. 0.087; W. 0.071; H. 0.032.

Nozzle as in figure 49, 1; rim as above; letter Ω on the reverse within a circular groove. Soft, red clay; unglazed.

996 (452). L. *ca.* 0.089; W. 0.072; H. 0.039.

Nozzle as in figure 49, 3; rim as above; signature KY within a double circular groove. Soft, red clay; unglazed. Part of the nozzle and right side are missing.

997 (416). L. 0.096; W. 0.077; H. 0.034.

Nozzle as in figure 49, 2; rim as above; signature ⊏T within a double circular groove. Reddish brown clay; brown glaze. Parts of the discus are missing.

998 (461). L. 0.086; W. 0.07; H. 0.037.

Nozzle as in figure 49, 3; rim as above; heart-shaped reverse with the signature T. Soft, red clay; reddish brown glaze.

999 (1436). L. 0.082; W. 0.061; H. 0.033.

Rim and nozzle as above; illegible letter on the reverse. Grayish brown clay; unglazed. Part of the left side is broken away.

1000 (1389). L. 0.075; W. 0.06; H. 0.03.

Nozzle as in figure 49, 2; rim as above; three small holes on the discus round the filling-hole; hole through the handle begun on each side; signature M within a circular groove. Grayish brown clay; unglazed.

1001 (1366). L. 0.092; W. *ca.* 0.075; H. 0.035.

Parallel grooves on the rim; heart-shaped design on the reverse. Hard, red clay; unglazed. The nozzle and part of the right side are missing.

1002 (798).

Fragment. Half of the rim is decorated with cross-hatchings; signature KY within a double circular groove. Brick red clay; reddish brown glaze.

ROSETTE ON THE DISCUS, HERRING-BONE PATTERN ON THE RIM

1003 (377). L. 0.094; W. 0.076; H. 0.039.

Nozzle as in figure 49, 1; circle of pricked dots on the reverse. Hard, red clay; unglazed.

1004 (1352). L. 0.104; W. 0.082; H. 0.038.

Nozzle as in figure 49, 4; double circular groove on the reverse and the signature – – P (?). Hard, red clay; unglazed.

1005 (417). L. 0.098; W. 0.077; H. 0.033.

Nozzle as in figure 49, 3; heart-shaped design below the handle. Grayish brown clay; dark brown glaze.

1006 (1478) (T510-L134). L. 0.096; W. 0.082; H. *ca.* 0.033.

Nozzle as in figure 49, 2; signature ⊏T on the reverse within a double circular groove. Blackened by fire. The left side is broken away.

1007 (1156). L. 0.091; W. 0.071; H. 0.035.

Nozzle as in figure 49, 4; signature KY within a circular groove. Grayish brown clay; chocolate brown glaze.

1008 (1468). W. 0.076; H. 0.037.

Like the preceding. Dark red clay; purplish brown glaze. The front is broken away.

1009 (415). L. *ca.* 0.10; W. 0.08; H. 0.033.

Nozzle as in figure 49, 3; signature KY (PLATE XXXIII) within a double circular groove. Grayish brown clay; dark brown glaze. Part of the nozzle is missing.

1010 (1154). L. 0.102; W. 0.079; H. 0.034.

Nozzle as in figure 49, 4; heart-shaped design on the reverse with a palm branch in the middle. Red clay and glaze.

1011 (774). W. 0.068; H. 0.031.

Like the preceding. Signature <E. Soft, red clay; red glaze. The front is broken away.

1012 (428). L. 0.096; W. 0.076; H. 0.036.

Nozzle as in figure 49, 2; signature A within double circular groove. Grayish brown clay; dark brown glaze. Part of the discus is missing.

1013 (433). L. 0.093; W. 0.08; H. 0.033.

Nozzle as in figure 49, 3; signature ⊏T within a double circular groove. Red clay and glaze.

1014 (1072). W. 0.069; H. 0.036.

Nozzle as in figure 49, 7; small circles round the discus; signature K within a double circular groove. Grayish brown clay; dark brown glaze. Part of the nozzle and side are missing.

1015 (429). L. 0.13; W. 0.08; H. 0.035.

Nozzle as in figure 49, 4; letter A on the reverse within a double circular groove. Soft, red clay; unglazed.

1016 (1201).

Like the preceding. Signature E within a double circular groove. Grayish brown clay; dark brown glaze. The left half is missing.

1017 (756). L. 0.088; W. 0.068; H. 0.033.

Nozzle as in figure 49, 4; almond-shaped reverse and the signature KY from handle to nozzle. Red clay; unglazed.

1018 (1098). W. 0.075; H. 0.033.

Nozzle as in figure 49, 4; signature K within a double circular groove. Red clay and glaze. Only the front half is preserved.

1019 (1079).

Right half of a lamp like the preceding. Grayish brown clay; dark brown glaze.

1020 (467). L. 0.082; W. 0.067; H. 0.034.

Nozzle as in figure 49, 4; on the reverse is the signature EYΔω (Plate XXXIII) within a double circular groove. Red clay; reddish brown glaze.

1021 (459). L. 0.084; W. 0.068; H. 0.034.
Similar. On the reverse are three concentric grooves. Soft, red clay; red glaze.

1022 (471). L. 0.088; W. 0.068; H. 0.032.
Similar. On the reverse is the letter K within a double circular groove. Reddish brown clay; dark brown glaze.

1023 (454). L. 0.086; W. 0.068; H. 0.033.
Similar. Almond-shaped reverse with the signature KY from handle to nozzle. Soft, red clay; unglazed.

1024 (453). L. 0.09; W. 0.061; H. 0.038.
Three small holes on the discus besides the central filling-hole; otherwise like the preceding; signature KY on an almond-shaped reverse. Soft, red clay; unglazed.

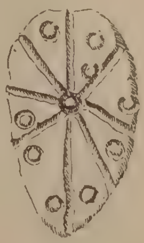
1025 (458).
Fragment. On the reverse within a double circular groove is the letter E (Plate XXXIII). Soft, red clay; reddish brown glaze.

1026 (575). L. 0.10; W. 0.07; H. 0.035.
Nozzle as in figure 49, 4; four small holes on the discus round the central filling-hole; grooved, perforated handle; almond-shaped reverse with the signature XIONH[C]. Soft, red clay; unglazed.

1027 (656). L. 0.091; W. 0.068; H. 0.033.
Nozzle as above; solid grooved handle; almond-shaped reverse with the signature KY. Soft, red clay; unglazed.

1028 (657). L. 0.085; W. 0.064; H. 0.033.
Four small holes on the discus round the central filling-hole; otherwise like the preceding; same signature. Soft, red clay; unglazed. Part of the right side is broken away.

1029 (536). L. 0.082; W. 0.06; H. 0.027.
Nozzle as in figure 49, 4; herring-bone pattern on the rim and circles to indicate panels; almond-shaped reverse with stamped circles and radiating lines (Fig. 165). Soft, red clay; unglazed.



1029 Reverse.
Figure 165.

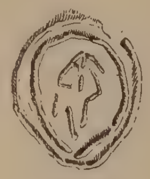
1030 (532). L. 0.086; W. 0.061; H. 0.031.
Nozzle as in figure 49, 5; diamond-shaped reverse with a cross in the middle. Soft, red clay; unglazed.

1031 (538). L. 0.074; W. 0.051; H. 0.031.

Nozzle as in figure 49, 4; almond-shaped reverse with irregular lines; below the nozzle on the left side is an incised line and hatchings. Soft, red clay; unglazed.

1032 (537). L. 0.073; W. 0.05; H. 0.029.

Nozzle and handle as above; on the reverse within a double circular groove is the signature ⊙Η (?) (Plate XXXIII) in raised letters. Soft, red clay; unglazed.

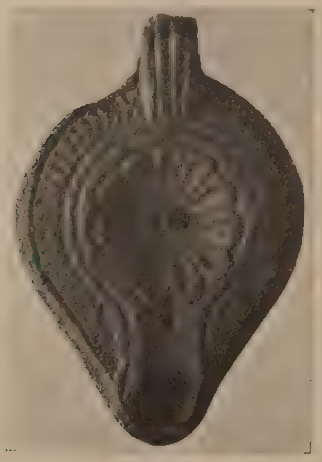

1033 Reverse.
Figure 166.

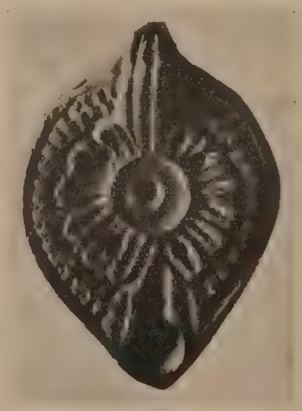
1033 (539). L. 0.074; W. 0.051; H. 0.031.

Similar. On the reverse within a double groove is an indefinite design probably meant for a human figure (Figure 166). Soft, red clay; unglazed. The handle is missing.

1034 (1357). Figure 167. L. 0.096; W. 0.076; H. 0.036.

Broad channel on the neck; solid grooved handle; on the reverse within a double circular groove is the signature ΕΠ. Red clay; brown glaze.


1034
Figure 167.


1036
Figure 168.

1035 (1243). L. 0.087; W. 0.062; H. 0.026.

Similar. Almond-shaped reverse with a palm branch pattern. Hard, red clay; unglazed.

1036 (1476) (T530-L148). Figure 168. L. 0.084; W. 0.068; H. 0.029.

On the discus are four small holes round the central filling-hole; air-hole in the channel on the neck; pierced grooved handle; almond-shaped reverse and, within, five stamped circles. Brown clay; unglazed.

ROSETTE ON THE DISCUS, WAVY LINES ON THE RIM

1037 (1074). W. 0.07; H. 0.033.
Nozzle as in figure 49, 7; solid, grooved handle. Dark red clay; purplish brown glaze. Part of the nozzle and reverse is missing.

1038 (434). L. 0.092; W. 0.074; H. 0.038.
Nozzle as in figure 49, 4; solid handle with a double groove and a herring-bone pattern; signature ⊏T within a double circular groove. Red clay; brown glaze.

1039 (435). Figure 169. L. 0.098; W. 0.075; H. 0.036.
Nozzle as in figure 49, 4; solid grooved handle; almond-shaped reverse with the signature ⊏ITOKΛλ-⊏IOY (?) (Plate XXXIII). Pale red clay; unglazed.

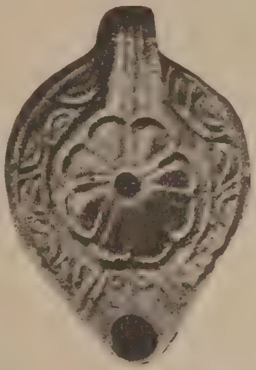

1039

Figure 169.

1040 (801).
Fragment. Signature XION[H⊏]. Hard, red clay; unglazed.

1041 (1487) (T497-L131).
Front of lamp. Small holes round the central filling-hole. Brown clay and glaze.

1042 (1075). Plate XIV. L. 0.10; W. 0.075; H. 0.036.
Broad channel on the neck; solid grooved handle; signature T within a double circular groove. Grayish brown clay; dark brown glaze.

ROSETTE ON THE DISCUS, VINE PATTERN ON THE RIM

1043 (1038).
Nozzle as in figure 49, 1; solid grooved handle. Red clay and glaze. Only the top is preserved.

1044 (763). Figure 170. W. 0.08; H. 0.031.
Similar. Below the handle is a rudimentary heart-design; signature KY within a double circular groove. Grayish brown clay; dark brown glaze. The nozzle is broken away.

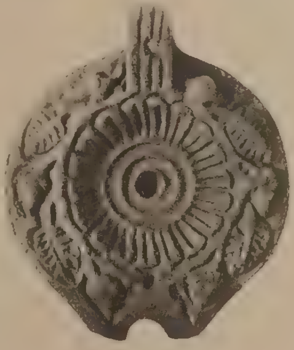

1044

Figure 170.

1045 (1466). L. *ca.* 0.094; W. 0.08; H. 0.034.
Similar but without the signature. Red clay; purplish brown glaze. Part of the nozzle is missing.

1046 (442). L. 0.088; W. 0.07; H. 0.033.
Nozzle as in figure 49, 3; signature KY reversed within a double circular groove. Red clay; reddish brown glaze.

1047 (443). L. 0.088; W. 0.07; H. 0.033.
Like the preceding. Grayish brown clay; purplish glaze.

1048 (799).
On the reverse is the signature ⊏T. Dark red clay; brown glaze. The front half is missing.

1049 (1182).
Fragment. Letter Δ on the reverse within a double circular groove. Reddish brown clay; dark brown glaze.

1050 (441). L. 0.09; W. 0.068; H. 0.034.
Nozzle as in figure 49, 3; signature KY within a double circular groove. Soft, red clay; unglazed.

1051 (577). L. 0.095; W. 0.065; H. 0.029.
Similar. Signature XIONH⊏ within a single circular groove. Red clay; unglazed.

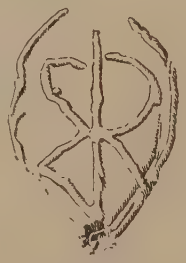
1052 (576). L. 0.097; W. 0.071; H. 0.032.
Similar. Almond-shaped reverse with the signature XIONH⊏. Red clay; unglazed.

1053 (440). L. 0.092; W. 0.072; H. 0.035.
Similar. Signature M within a double circular groove. Soft, red clay; red glaze.

1054 (654). L. 0.091; W. 0.071; H. 0.03.
Similar. Illegible signature within a double circular groove. Red, micaceous clay; unglazed. Part of the top is missing.

1055 (1187). W. 0.073; H. 0.034.
Nozzle as in figure 49, 3; double groove with hatchings on the handle; circular reverse with a number of small stamped circles. Pale red clay; unglazed. The end of the nozzle is missing.

1056 (484). L. 0.088; W. 0.07; H. 0.031.
Nozzle as in figure 49, 7; almond-shaped reverse with the letter λ (Plate XXXIII) above a palm branch and two stamped circles. Soft, red clay; unglazed.



1057 Reverse.
Figure 171.

1057 (533). L. 0.08; W. 0.06; H. 0.033.
Very indistinct designs on the discus and rim; almond-shaped reverse with a design as in figure 171. Soft, red clay; unglazed.

1058 (1537) (T396-L82). L. 0.087; W. 0.062; H. 0.027.

Similar. On the reverse is a palm branch within a double circular groove. Brick red clay; unglazed.

ROSETTE ON THE DISCUS, VARIOUS RIM PATTERNS

1059 (1172). PLATE XIV. L. 0.086; W. 0.061; H. 0.027.

Rim as in figure 48, 25; nozzle as in figure 49, 11; small knob-like handle; on the reverse is a stamp in the shape of a human foot within a raised base-ring; below the handle is a double pendant and below the nozzle a double line on each side. Red clay; unglazed.

1060 (636). L. 0.082; W. 0.06; H. 0.025.

Similar. Red clay and glaze. Part of the nozzle is missing.

1061 (1028). L. 0.081; W. 0.06; H. 0.025.

Rim and handle as above; on the reverse are two raised circular lines and within a human foot (?) in raised lines; below the nozzle raised lines extend from the reverse to the top. Soft, red clay; unglazed. The nozzle is missing.

1062 (378). W. 0.072; H. 0.031.

Row of raised dots on the rim and round the rosette on the discus; solid knob-like handle; single circular groove on the reverse. Buff clay; unglazed. The nozzle is broken away.

1063 (747). L. 0.092; W. 0.07; H. 0.035.

Row of globules on the rim; nozzle as in figure 49, 3; solid grooved handle; signature ΑΓΑΠΙΟ (PLATE XXXIII) within a single circular groove. Grayish brown clay; dark brown glaze.

1064 (1161). L. 0.09; W. 0.071; H. 0.037.

On the rim is a row of globules, panels with raised dots; row of similar dots round the rosette on the discus; concave reverse. Hard, red clay; unglazed. Part of the discus is broken away.

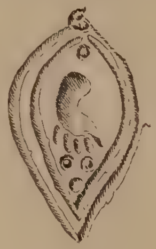
1065 (755). L. 0.09; W. 0.064; H. 0.03.

Nozzle as in figure 49, 5; large stamped circles on the rim; leaf-shaped reverse with a palm branch pattern. Red clay, blackened in fire; no glaze. Part of the discus is missing.

1066 (1402). L. *ca.* 0.077; W. 0.057; H. 0.029.

On the rim is a row of small depressions at the outer edge and an inner band of wavy lines, and panels indicated by a herring-bone pattern; solid grooved handle terminating in a degenerate heart-design below; indistinct design on the reverse within a double circular groove. Hard, red clay; unglazed. Part of the nozzle is missing.

1067 (662). L. 0.082; H. 0.028.
Bisected concentric circles on the rim and panels indicated by a herring-bone pattern; almond-shaped reverse with a stamped human foot (Figure 172). Soft, red clay; unglazed. Part of the top and nozzle is missing.


1067 Reverse.
Figure 172.

1068 (1207). L. 0.075; W. 0.052; H. 0.024.
Two rows of small depressions on the rim, panels indicated by parallel lines and hatchings; nozzle as in figure 49, 3. Hard, red clay, micaceous; no glaze. The bottom and right side are broken away.

1069 (768). L. 0.089; W. 0.064; H. 0.03.
Indistinct rim pattern; narrow channel on the neck; palm branch pattern on the reverse. Hard, reddish brown clay; unglazed.

SQUARE DISCUS WITH A DEGENERATE ROSETTE PATTERN, HERRING-BONE PATTERN ON THE RIM

1070 (466). PLATE XV. L. 0.108; W. 0.08; H. 0.036.
Nozzle resembling that in figure 49, 8; stamped circles on each side of the handle and nozzle; almond-shaped reverse with the letter λ. Red clay; brown glaze.

1071 (1178). L. 0.098; H. 0.028.
Nozzle resembling that in figure 49, 10; signature XIONH[C] on an almond-shaped reverse. Hard, dark red clay containing numerous white particles; no glaze. The left side is broken away.

1072 (653). W. 0.063; H. 0.032.
Channel on the neck; stamped circles on each side of the handle and nozzle; three small holes on the discus; grooved handle with the hole begun on each side; almond-shaped reverse with the letter λ. Pale red clay; unglazed. The end of the nozzle is missing.

1073 (1210). L. 0.097; H. 0.033.
Nozzle resembling that in figure 49, 9; small circles on each side of the handle and a herring-bone pattern between grooves on the handle; small almond-shaped reverse. Soft, red clay, micaceous; unglazed. Part of the left side is missing.

1074 (489). L. 0.093; W. 0.071; H. 0.033.

Channel on the neck; half circles on each side of the handle; almond-shaped reverse with the letter M. Pale red clay; unglazed.

1075 (669). L. 0.086; W. 0.058; H. 0.029.

Channel on the neck; raised dotted circles on each side of the handle and nozzle; almond-shaped reverse with the signature ΘΕΟ (Plate XXXIII) from handle to nozzle. Soft, red clay; unglazed.

1076 (666). L. 0.088; W. 0.06; H. 0.034.

Nozzle resembling that in figure 49, 9; panels on the rim indicated by triple grooves; almond-shaped reverse with the letter K reversed. Soft, red clay; unglazed.

1077 (667). L. 0.081; W. 0.06; H. 0.031.

Like the preceding; same signature. Soft, red clay; unglazed.

1078 (668). L. 0.081; W. 0.06; H. 0.031.

Like the preceding; same signature. Soft, red clay; unglazed.

1079 (1556) (T442-L101). W. 0.051; H. 0.029.

Nozzle as in figure 49, 9; on the reverse is a palm branch within a double almond-shaped groove. Brick red clay; unglazed. The end of the nozzle is broken away.

1080 (488). Plate XV. L. 0.087; W. 0.059; H. 0.031.

Like the preceding; same signature as that of No. 1076. Soft, red clay; unglazed.

1081 (640). W. 0.058; H. 0.031.

Like the preceding; same signature. Soft, red clay; unglazed. The end of the nozzle is missing.

VARIOUS KINDS OF RIM AND DISCUS

1082 (1166).

Square discus with a rosette; channel on the neck; panels on the rim indicated by a herring-bone pattern. Hard, red clay; reddish brown glaze.

1083 (1080). L. 0.092; W. 0.068; H. 0.029.

Square discus with a herring-bone pattern at the outer edge; channel on the neck; wavy lines on the rim and small stamped circles on each side of the handle and nozzle; herring-bone pattern between grooves on the handle; five impressed circles on the reverse within a double circular groove. Hard, red clay; unglazed.

1084 (1346) (T7-L1). W. 0.064; H. 0.028.

Square discus with herring-bone pattern at the outer edge; indistinct pattern on the rim; herring-bone pattern on the handle; five stamped circles on the reverse within a double circular groove. Red clay; unglazed. The front half is broken away.

1085 (746). Plate XIV. L. 0.092; W. 0.075; H. 0.037.

Nozzle as in figure 49, 1; rim as in figure 48, 4; on the discus is a ring of raised leaves with the veins indicated; degenerate heart-design below the handle; double circular groove on the reverse. Red clay; reddish brown glaze. The handle and part of the bottom are broken away.

1086 (1046).

Fragment of a top like that of the preceding. Soft, red clay; unglazed.

1087 (1235).

Top of a lamp with a row of raised dots and two raised lines on the rim; on the discus raised leaves as above. Reddish brown clay; unglazed.

1088 (1149). Plate XIV. W. 0.075; H. 0.036.

Nozzle as in figure 49, 1; triple row of small depressions on the rim, panels indicated by herring-bone pattern; grooved perforated handle with hatchings on the lower part and a degenerate heart-design below; signature λ (Plate XXXIII) within a base-ring. Reddish brown clay; mottled light and dark brown glaze. Part of the nozzle is missing.

SHELL PATTERN ON THE DISCUS, HERRING-BONE PATTERN ON THE RIM

1089 (470). Plate XV. L. 0.094; W. 0.072; H. 0.036.

Nozzle as in figure 49, 2; solid grooved handle; letter Κ reversed within a circular groove on the reverse. Grayish brown clay; dark brown glaze.

1090 (483). L. 0.082; W. 0.063; H. 0.026.

Nozzle as above; hatchings between grooves on the handle; almond-shaped reverse with a palm branch pattern. Grayish brown clay; unglazed.

1091 (449). L. 0.087; W. 0.067; H. 0.033.

Nozzle as in figure 49, 7; signature ΚΥ within a double circular groove. Soft, red clay; unglazed. The handle is broken away.

1092 (491). L. 0.10; W. 0.071; H. 0.033.

Nozzle as in figure 49, 4; signature ΚΑΡ[ΠΟΥ], indistinct, within a double circular groove. Pale red clay; unglazed.

1093 (582). Plate XV. L. 0.09; W. 0.07; H. 0.029.

Nozzle resembling that in figure 49, 9 but without the channel; signature ΧΙΟΝΗϹ within a circular groove. Soft, red clay; unglazed.

1094 (1365). L. *ca.* 0.085; W. 0.071; H. 0.037.

Nozzle as in figure 49, 4; three small and one larger hole on the discus;

almond-shaped reverse with a palm branch pattern. Red clay; unglazed. The end of the nozzle is broken away.

1095 (660). L. 0.091; W. 0.069; H. 0.029.
Nozzle as in figure 49, 2; on the reverse within a double base-ring is a raised human foot; double pendant below the handle and raised lines on each side of the nozzle on the under side. Soft, red clay; unglazed.

1096 (659). L. 0.09; W. 0.059; H. 0.031.
Broad channel on the neck; stamped circles to indicate panels on the rim; elliptical reverse with cross lines and stamped circles. Soft, red clay; unglazed.

1097 (670). L. 0.073; W. 0.052; H. 0.03.
Herring-bone pattern on the rim near the nozzle and the handle and a row of small depressions between; elongated reverse with a stamped human foot surrounded by a circular groove. Red clay; unglazed.

1098 (671). PLATE XV. L. 0.073; W. 0.052; H. 0.03.
Like the preceding, but on the right side is a row of raised dots instead of depressions on the middle of the rim. Soft, red clay; unglazed.

SHELL PATTERN ON THE DISCUS. PLAIN RIM

1099 (463). L. 0.086; W. 0.069; H. 0.034.
Nozzle as in figure 49, 1; herring-bone pattern on the handle; signature ΘE (?) (PLATE XXXIII) within a double circular groove. Grayish brown clay; dark brown glaze. Part of the discus is broken away.

1100 (1225). L. 0.088; W. 0.07; H. 0.034.
Stamped circles to indicate panels on the rim; solid grooved handle; almond-shaped reverse with the signature KY from handle to nozzle. Hard, red clay containing numerous white particles; no glaze. Parts of the nozzle and sides are broken away.

1101 (1496) (T496-L130). Figure 173. L. 0.114; W. 0.087; H. 0.042.
Two nozzles as in figure 49, 2; on each side of the handle is a design like an Amazon's shield; square reverse. Coarse, buff clay; unglazed. The end of the left nozzle is broken away.

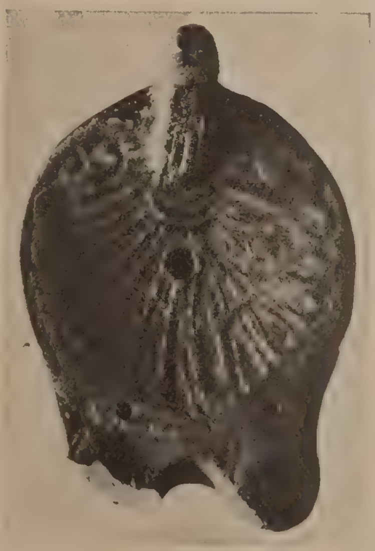

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Figure 173.

DEITIES AND MYTHOLOGICAL FIGURES ON THE DISCUS, VARIOUS RIM DESIGNS

1102 (1469). Figure 174. W. 0.067.

Two rows of raised dots and plain panels on the rim; nozzle as in figure 49, 1; solid grooved handle; on the discus bust of Athena, to left, wearing a crested helmet and stippled aegis and holding a spear on the right shoulder (cf. Nos. 582, 583, Type XXVII). Red, micaceous clay; unglazed. Part of the nozzle and reverse is missing. Cf. Waldhauer, plate XLV, 476; Walters, No. 1207; Bassett, *A.J.A.*, VII, 1903, p. 342, fig. 3; Rhomaios, Ἀρχ. Ἐφ., 1906, pl. 6, 6.

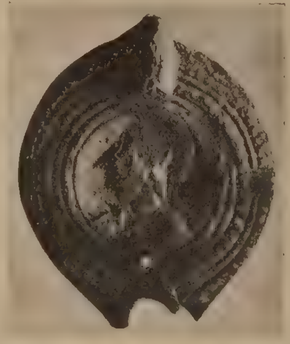
1102

Figure 174.

1103 (1400). Figure 175.

Fragment of a discus with the bust of Athena like the preceding. Red, micaceous clay; brown glaze.

1104 (382). Plate XXIX.

Fragment of a discus with a bust of Athena like the preceding. Red clay; unglazed.

1105 (383).

Fragment of a discus with the bust of Athena as above. Red clay; purplish brown glaze.

1106 (1047).

Fragment of a discus with the bust of Athena like the preceding. Red clay; brown glaze.

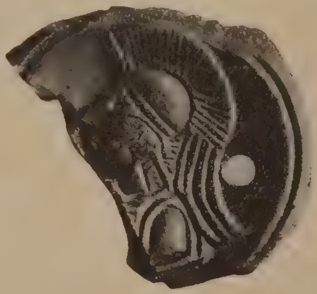
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Figure 175.

1107 (933). Theatre Area.

Fragment of discus with the bust of Athena like the preceding, only the helmet is preserved. Grayish brown clay; dark brown glaze.

1108 (294).

Fragment of discus with the bust of Athena as above; only part of the helmet is preserved. Red clay; brown glaze.

1109 (525). Plate XV. L. 0.09; W. 0.06; H. 0.038.

Stamped circles on the rim; shallow channel on the neck; flat knob-like handle; on the discus is a crude figure of Athena of the Promachos type, to left, holding a circular shield in the left hand and a spear in the right; almond-shaped reverse with a palm branch pattern. Red clay; unglazed. Cf. Bassett, *A.J.A.*, VII, 1903, pl. XIII, 1.

1110 (523). L. 0.086; W. 0.061; H. 0.033.
Row of circular depressions on the rim and at the outer edge of the discus plain rounded nozzle; on the discus is the figure of Athena as above; raised; mark on the reverse, may be a letter ω (PLATE XXXIII). Red clay; unglazed.

1111 (1260). L. 0.086; W. 0.06; H. 0.028.
Stamped circles on the rim; on the discus is the figure of Athena as above; almond-shaped reverse with a palm branch pattern. Soft, red clay; unglazed.

1112 (524). L. 0.09; W. 0.06; H. 0.038.
Herring-bone pattern on the rim; on the discus is the figure of Athena as above; almond-shaped reverse with palm branch patterns and stamped circles. Soft, red clay; unglazed.

1113 (381).
Stamped circles and wavy lines on the rim, plain panels; solid grooved handle; on the discus is the figure of Artemis advancing to right, holding the bow in the left hand and with the right taking an arrow from the quiver; behind is her dog. Grayish brown clay; dark brown glaze. The left half is broken away. Cf. Bassett, *A.J.A.*, VII, 1903, pl. XIII, 4.

1114 (804). L. 0.10; W. 0.082; H. 0.037.
Plain rim with panels indicated by herring-bone pattern; nozzle as in figure 49, 1; grooved handle with the hole begun on each side; on the discus the indistinct figure of Eros advancing to right holding a torch (?) on his left shoulder, in front is an altar; on the reverse within a double circular groove is a herring-bone pattern. Red clay; unglazed. Part of the discus is broken away.

1115 (742). PLATE XV.
Left half of top with herring-bone pattern on the rim and panels indicated by a triple groove; on the discus is the figure of winged Eros advancing to right but looking back at a torch with flame down, which he carries in his right hand. Dark brown clay and glaze. Cf. Waldhauer, plate XLV, 478.

1116 (1176).
Left half of a lamp with plain rim and solid grooved handle; on the discus is the figure of Eros as above but less well executed; on the reverse is a palm branch pattern within a double circular groove. Red clay; reddish brown glaze.

1117 (1363).

Fragment of discus with the figure of Eros as above. Red clay and glaze.

1118 (1414).

Fragment of top with a plain rim and the figure of Eros as above, with an altar in front. Red clay; reddish brown glaze.

1119 (1372).

Fragment of top with plain rim and panels indicated by herring-bone pattern; on the discus an indistinct figure of Eros as above. Grayish brown clay; purplish glaze.

1120 (400). PLATE XV.

Top of a lamp with plain rim and the figure of Eros on the discus as above. Red clay and glaze.

1121 (795).

Fragment of a lamp with plain rim, panels indicated by a triple groove; on the discus the figure of Eros as above, only the upper part preserved. Red clay; light brown glaze.

1122 (785).

Fragment. Indistinct pattern on the rim; on the discus the figure of Eros resembling the above, but he seems to be carrying a torch on his left shoulder. Hard, dark red clay; unglazed.

1123 (530). PLATE XV. L. 0.083; W. 0.062; H. 0.029.

Plain rim; on the discus a very indistinct figure of Eros as above; signature M on the reverse within a double circular groove. Soft, red clay; unglazed. The handle is missing.

1124 (399). PLATE XV.

Plain rim with panels; on the discus the figure of Eros advancing to right but looking back at an object held in the right hand, in his left hand is a lyre, behind is an altar. Grayish brown clay; dark brown glaze. The nozzle and right side are broken away.

1125 (1159). W. 0.075; H. 0.03.

Plain rim with panels indicated by herring-bone pattern; nozzle as in figure 49, 1; on the discus is the figure of Eros, to left, blowing the double flute, in front is an altar with a flaming fire and below is a goat reclining, indistinct. Red clay and glaze. The end of the nozzle is broken away.

1126 (793/1184).

Two fragments. Plain rim with panels; grooved handle with the hole begun on each side; on the discus is the figure of Eros like the preceding but more distinct. Grayish brown clay; dark brown glaze.

1127 (1092).

Fragment of discus with the figure of Eros, to right, blowing the double flute, he advances up to an altar with flaming fire. Red clay; reddish brown glaze.

1128 (1087). Plate XXIX.

Fragment of discus with the same figure as the preceding. Grayish brown clay; dark brown glaze. Cf. a lamp from Vari, Bassett, *A.J.A.*, VII, 1903, pl. XIII, 7; from Thera, *Thera,* vol. III, p. 180, fig. 187.

1129 (1122).

Small fragment of a discus with a figure of Eros as above. Only the left side is preserved. Red clay; unglazed.

1130 (796). Plate XXIX.

Fragment. Nozzle as in figure 49, 4; herring-bone pattern on the rim and stamped circles round the discus. On the latter is a figure of Eros like the preceding but crudely modelled. Reddish clay; unglazed.

1131 (1106).

Fragment. Herring-bone pattern on the rim; grooved perforated handle; on the discus is a crude figure of Eros like the preceding, only the upper part preserved; on the reverse is the signature ΧΙΟ[ΝΗϹ]. Reddish clay; blackened in fire; no glaze.

1132 (1194). Plate XXIX.

Fragment. Plain rim with panels; on the discus is the figure of Eros, only part of the drapery and left leg preserved. Red clay and glaze.

1133 (390). Figure 50. L. 0.093; W. 0.08; H. 0.031.

Nozzle as in figure 49, 1; plain rim with panels and stamped circles on each side of nozzle, handle, and panels. On the discus is the figure of Eros with outstretched wings playing Pan's pipes; he is walking to right and looking back; in his left hand is a torch with flame down and in front is some object, perhaps an altar. Signature ϹΤΡ within a double circular groove. Red clay; mottled red and brown glaze. The end of the nozzle is missing. Cf. Waldhauer, pl. XLV, 477, 479; Baur, *Stoddard Coll.,* No. 640. A lamp in the Louvre, No. E. D. 1739, of type XXVII, has the same figure of Eros and the signature ΕΛΠΙΔΗφΟΡΟΥ.

1134 (1101/1103). Plate XV.

Two fragments. Plain rim with panels indicated by herring-bone pattern; on the discus is the figure of Eros as above. Red clay and glaze.

1135 (391).

Top of a lamp with plain rim and panels; on the discus is the figure of Eros as above but less distinct. Pale red clay; unglazed.

1136 (1367).

Fragment of discus with the figure of Eros as above. Grayish brown clay; dark brown glaze.

1137 (392).

Discus with the figure of Eros as above. Grayish brown clay; dark brown glaze.

1138 (1065).

Plain rim with panels indicated by herring-bone pattern; nozzle as in figure 49, 2; on the discus is the figure of Eros as above, very indistinct; palm branch pattern within a double circular groove on the reverse. Grayish brown clay; dark brown glaze. The right side is broken away.

1139 (1200).

Plain rim with panels; nozzle as in figure 49, 1; grooved handle with the hole begun on each side; on the discus an indistinct figure of Eros as above. Grayish brown clay; dark brown glaze. Only the top is preserved.

1140 (393).

Fragment of top with plain rim and panels indicated by triple lines; on the discus the figure of Eros as above, indistinct. Dark brown clay and glaze.

1141 (984). Theatre Area.

Fragment of discus with an indistinct figure of Eros as above. Dark brown clay and glaze.

1142 (1150).

Fragment. Plain rim; on the discus the figure of Eros as above. Soft, buff clay; unglazed.

1143 (512). Figure 50. L. 0.095; W. 0.072; H. 0.033.

Nozzle as in figure 49, 4; rim as in figure 48, 4; solid, grooved handle; on the discus an indistinct figure of Eros as above; signature ΚΥ on the reverse within a double circular groove. Grayish brown clay; brown glaze.

1144 (513). L. 0.09; W. 0.067; H. 0.032.

Herring-bone pattern on the rim; nozzle as in figure 49, 4; on the discus a crude figure of Eros like that above; the letter K reversed within a double circular groove on the reverse. Soft, red clay; unglazed.

1145 (528). Figure 50. L. 0.084; W. 0.057; H. 0.028.
Like the preceding but with the face of Eros retouched so as to face the front. Same signature. Soft, red clay; unglazed.

1146 (529). L. 0.088; W. 0.063; H. 0.032.
Similar but the figure less distinct; same signature. Soft, red clay; unglazed.

1147 (514). L. 0.087; W. 0.065; H. 0.033.
Similar. Same signature (Plate XXXIII). Soft, red clay; unglazed. Part of the discus is broken away.

1148 (545). Plate XVI. L. 0.10; W. 0.065; H. 0.03.
Ovules on the rim; nozzle as in figure 49, 12 with degenerate volutes like those of Type XXIV; flat knob-like handle; on the discus is the bust of Helios; base-ring indicated on the reverse. Soft, red clay; unglazed. Cf. *Fouilles de Delphes*, V, p. 190, fig. 828.

1149 (541). L. 0.111; W. 0.079; H. 0.033.
Similar but the figure of Helios is less distinct; on the reverse is a series of circles and half circles. Soft, red clay; unglazed.

1150 (547). L. 0.096; W. 0.062; H. 0.029.
Similar. Plain concave reverse. Soft, red clay; unglazed.

1151 (544). L. 0.102; W. 0.067; H. 0.031.
Large double ovules on the rim, otherwise as above. Soft, red clay; unglazed. Part of the right side is broken away.

1152 (543). W. 0.077; H. 0.03.
Indistinct rim pattern; bust of Helios on the discus; on the reverse is a low circular base-ring and over it an almond-shaped base-ring. Soft, red clay; unglazed. The nozzle is broken away.

1153 (540). L. 0.112; W. 0.077; H. 0.034.
Similar. Figure of Helios crudely retouched; two base-rings as above. Soft, red clay; unglazed.

1154 (546). L. 0.099; W. 0.066; H. 0.03.
Oblique elongated dots on the rim, otherwise as above; low base-ring on the reverse. Soft, red clay; unglazed.

1155 (548). Plate XVI. L. 0.10; W. 0.069; H. 0.038.

Herring-bone pattern on the rim; nozzle and discus as above; on the reverse is a ring of stamped circles. Soft, red clay; unglazed.

1156 (542). L. 0.116; W. 0.077; H. 0.034.

Similar but without the circles on the reverse. Soft, red clay; unglazed. The handle is broken away.

1157 (557). L. 0.103; W. 0.068; H. 0.036.

Nozzle as in figure 49, 5; herring-bone pattern on the rim with circles in the middle; crude figure of Helios on the discus; hatchings on the handle; on the reverse a heart-shaped design and a cross. Soft, red clay; unglazed.

1158 (551). Plate XVI. L. 0.089; W. 0.059; H. 0.029.

Globules on the rim; degenerate volutes on the nozzle; on the discus a very crude figure of Helios with rays extending all around; small base-ring on the reverse and a ridge extending to the handle as on the Christian lamps. Soft, buff clay; unglazed.

1159 (560). L. 0.09; W. 0.058; H. 0.038.

Similar but with an elongated reverse. Soft, red clay; unglazed.

1160 (552). L. 0.107; W. 0.068; H. 0.034.

On the rim is a herring-bone pattern on each side of the handle and a row of circular depressions on the rest; nozzle as in figure 49, 9; very crude bust of Helios on the discus; indistinct depression on the reverse. Soft, red clay; unglazed.

1161 (554). L. 0.101; W. 0.058; H. 0.034.

Stamped circles on the rim; channel on the neck; figure of Helios on the discus, very indistinct. Soft, red clay; unglazed.

1162 (550). L. 0.081; W. 0.054; H. 0.03.

Indistinct rim design; on the discus is the figure of Helios which seems to have been converted into the head of Christ with a nimbus (cf. Skias, ᾿Αϱχ. ᾿Εφ., 1918, p. 16, fig. 9, 2). Soft, red clay; unglazed.

1163 (549). L. 0.095; W. 0.065; H. 0.033.

Like the preceding. Soft, red clay, micaceous; unglazed.

1164 (553). L. 0.10; W. 0.062; H. 0.034.

Circular depressions on the rim; channel on the neck; indistinct figure of Helios on the discus. Soft, red clay; unglazed.

1165 (556). L. 0.108; W. 0.069; H. 0.033.

Impressed circles on the rim; herring-bone pattern on the handle; on the discus a shell-like figure of Helios; broad elongated reverse with a palm branch pattern. Soft, red clay; unglazed. Part of the bottom and left side is broken away.

1166 (555). L. 0.11; W. 0.069; H. 0.033.

Similar. Soft, red clay; unglazed.

1167 (559). Plate XVI. L. 0.11; W. 0.07; H. 0.034.

Stamped circles on the left rim and a herring-bone pattern on the right; shell-like figure of Helios on the discus; herring-bone pattern on the handle; broad, elongated reverse with a double row of oblique grooves. Soft, red clay; unglazed.

1168 (558). L. 0.11; W. 0.068; H. 0.031.

Like the preceding. Soft, red clay; unglazed. Part of the handle is missing.

1169 (805). L. 0.10; W. 0.084; H. 0.035.

Nozzle as in figure 49, 1; rim as in figure 48, 4; solid grooved handle; on the discus is the figure of Heracles, to right, wrestling with the Nemean Lion. Red clay; reddish brown glaze. Part of the left side is broken away. Cf. Bassett, *A.J.A.*, VII, 1903, pl. XIV, *2*.

1170 (379).

Plain rim with panels indicated by herring-bone pattern and circles; on the discus a crude figure of Heracles with the Lion as above. Dark brown clay and glaze. The nozzle and left side are broken away.

1171 (380). Plate XXIX.

Fragment of top like the preceding. Grayish brown clay; dark brown glaze.

1172 (1104).

Small fragment with the figure of Heracles and the Lion as above, only the head of Heracles preserved. Grayish brown clay; dark brown glaze.

1173 (384). Figure 176.

Part of top with wavy lines on the rim; on the discus is the figure of Actaeon attacked by his dog; he is holding a whip(?) in his right hand and the drapery in his left. Red clay; unglazed.

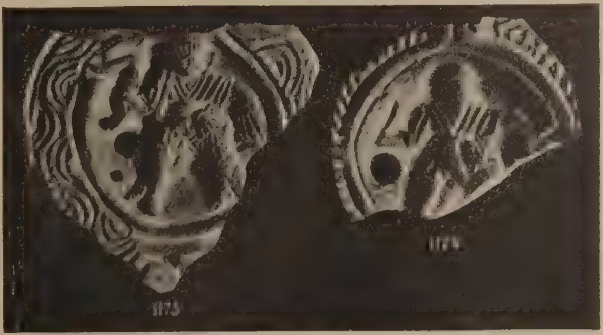


Figure 176.

1174 (385). Figure 176.

Fragment. Herring-bone pattern and panels on the rim; on the discus is the figure of Actaeon and the dog as above. Dark gray clay and glaze.

1175 (386).

Fragment of discus with the figure of Actaeon and the dog as above. Grayish brown clay; purplish brown glaze.

1176 (241).

Small fragment of discus with the figure of Actaeon and dog as above. Reddish brown clay; unglazed.

1177 (1076). PLATE XVI.

Herring-bone pattern on the rim; on the discus is the figure of one of the Dioscuri, to front, with his horse. He is holding a spear in his left hand and the bridle in the right. Grayish brown clay; unglazed. The front is broken away. Cf. Walters, No. 390, pl. X. The same figure on a lamp, discovered at the Argive Heraeum, Waldstein (*Argive Heraeum,* I, p. 75; II, p. 184, No. 38, and pl. LXII) supposed to be a late reproduction of the Doryphorus of Polyclitus. He was apparently unaware of the fact that the lamp was made in the Athenian Ceramicus, where numerous similar specimens have been found.

1178 (986). PLATE XXIX. Theatre Area.

Fragment. Plain rim; on the discus is the figure of Triton, to right, blowing a conch-shell. Red clay and glaze.

1179 (1066).

Fragment. Plain rim with panels indicated by grooves; on the discus is the figure of Triton as above. Grayish brown clay; dark brown glaze.

1180 (1371). Figure 177.

Rim as in figure 48, 3; on the discus is the figure of Pan, to right, blowing his pipes, behind is a tree. Red clay; brown glaze. Only the top is preserved.

1181 (1062). PLATE XVI. L. 0.09; W. 0.073; H. 0.027.

On the rim is a double row of elongated dots and panels indicated by globules; row of small globules round the discus; plain rounded nozzle; flat, knob-like handle. On the discus is the figure of a Centaur, to left, raising his club over his head and holding an indistinct object in his left hand. Below the handle is a heart-shaped design; low base-ring on the reverse. Hard, red clay; unglazed.

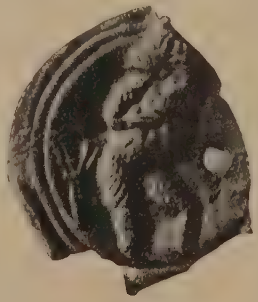


Figure 177.

1182 (917). (T122-L32). W. 0.061; H. 0.025.

Ovules on the rim; plain rounded nozzle; on the discus an indistinct figure of a Centaur, to left. Grayish brown clay; unglazed.

1183 (591). L. 0.088; W. 0.058; H. 0.027.

Indistinct design on the rim; nozzle as in figure 49, 11; on the discus the figure of Pan with his pipes (?); below the handle is a double pendant and on the reverse a base-ring, within an indistinct human foot; below the nozzle is a double groove on each side. Soft, red clay; unglazed. Part of the nozzle and discus is broken away.

1184 (592). L. 0.088; W. 0.058; H. 0.027.

Like the preceding. Soft, red clay; unglazed. The nozzle is broken away.

1185 (367). Plate XVI. L. 0.098; W. 0.08; H. 0.035.

Rim as in figure 48, 18; nozzle as in figure 49, 1; grooved handle with the hole begun on each side; on the discus is a bust in profile, to left, with the double axe[1] in front, perhaps the figure of Men-Mithras; on the reverse the signature EY (Plate XXXIII) within a circular groove. Pale red clay; unglazed. Cf. Rhomaios, Ἀρχ. Ἐφ., 1906, pl. 6, 9 and 12.

1186 (389).

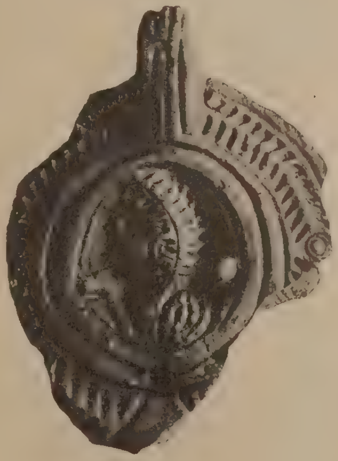
Fragment of a lamp like the preceding. Dark brown clay and glaze.

1187 (1392).

Fragment with a row of globules on the rim; on the discus the same figure as above. Red clay; reddish brown glaze.

1188 (1464). Figure 178.

Top of a lamp with herring-bone pattern on the rim and panels indicated by circles; on the discus the same figure as above but very crudely made. Red clay; reddish brown glaze, blackened in fire.



1188

Figure 178.

1189 (1067). Plate XVI. W. 0.08; H. 0.036.

Wavy lines on the rim; nozzle as in figure 49, 2; on the discus a crude figure like that above but with the coiffure retouched so as to produce long wavy lines; on the reverse is the letter T within a double circular groove. Red clay; brown glaze. Part of the right side is broken away.

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[1] On some coins of Macedonia Kabeiros is represented with a hammer or axe similar to that on these lamps (see Roscher's *Lexikon* II^2, p. 2534), and Men often carries a similar symbol (see Roscher's *Lexikon* II^2, p. 2709 and Darem. & Sagl., *Dictionaire des Antiquités*, III B, p. 1395, fig. 4670).

1190 (503). Plate XVI. W. 0.075; H. 0.034.
Herring-bone pattern on the rim; nozzle as in figure 49, 3; on the discus the same figure as above but very indistinct; letter M (Plate XXXIII) on the reverse within a double circular groove. Soft, red clay; unglazed. The nozzle is broken away.

1191 (504). L. 0.094; W. 0.072; H. 0.032.
Herring-bone pattern on the rim; nozzle as in figure 49, 5; grooved, perforated handle; on the discus a crude figure like that above, two filling-holes and four smaller holes; almond-shaped reverse with the letter λ. Soft, red clay; unglazed.

HUMAN FIGURES AND MASKS ON THE DISCUS. VARIOUS RIM PATTERNS

1192 (375). L. 0.089; W. 0.076; H. 0.029.
Small ovules and raised panels on the rim; plain rounded nozzle; flat, knob-like handle. On the discus two gladiators facing each other, to the left is a *retiarius* with his trident, to the right a *secutor* with oblong shield and dagger in right hand; good modelling but the figures are indistinct. Hard, red clay; unglazed.

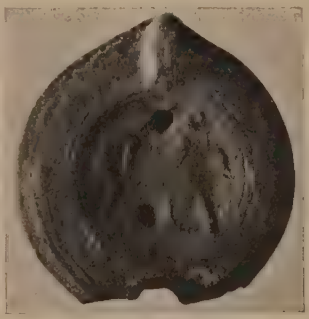
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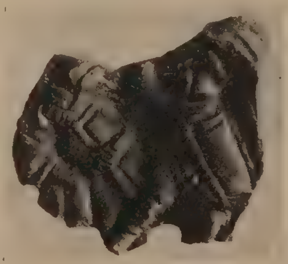
Figure 179.

1193 (1403). Figure 179. W. 0.075; H. 0.028.
Like the preceding. Hard, red clay; unglazed. The nozzle is broken away.

1194 (476). L. 0.08; W. 0.066; H. 0.026.
Like the preceding. Hard, red clay; unglazed. The handle is missing.

1195 (1545) (T413-L90). L. 0.084; W. 0.071; H. 0.026.
Small ovules and raised panels on the rim; plain, rounded nozzle; flat, knob-like handle. On the discus are traces of a gladiatorial scene as above. Hard, red clay, micaceous; unglazed. Most of the discus is missing.


1196
Figure 180.

1196 (1563) (T544-L157). Figure 180.

Fragment of discus with gladiatorial scene, both gladiators in full armor; the one to right is fleeing, raising his right hand and looking back at his adversary who follows with dagger in right hand and shield in left; same figure as No. 646. Red clay; unglazed.

1197 (990). Theatre Area.

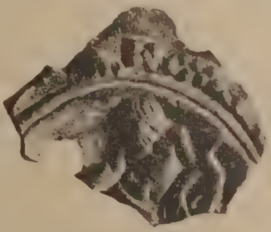
Fragment with gladiatorial scene on the discus as above. Reddish brown clay and glaze, blackened in fire.

1198 (803). Plate XVII. L. 0.106; W. 0.086; H. 0.037.

Rim resembling figure 48, 5 but with herring-bone pattern to indicate panels; nozzle as in figure 49, 1; grooved handle with the hole indicated on each side; on the discus an erotic symplegma; below the handle is a degenerate heart design; on the reverse is the signature ΛΕ (Plate XXXIII) within a base-ring. Red clay; unglazed. Part of the bottom is broken away.

1199 (515). Plate XVII. L. 0.086; W. 0.065; H. 0.035.

Nozzle as in figure 49, 5; rim as in figure 48, 8; on the discus is an erotic symplegma as above but crudely made; signature ⊏ш and palm branch on an almond-shaped reverse. Red clay; unglazed.



1200

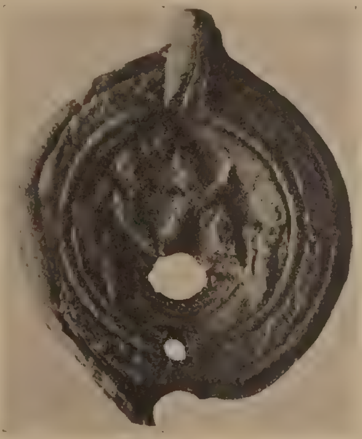
Figure 181.

1200 (1370). Figure 181.

Fragment with the figure of an old man reclining on a couch; below was an erotic symplegma which is broken away. Dark gray clay; unglazed.

1201 (1467). Figure 182.

Top of a lamp with an indistinct pattern on the rim; on the discus obscene figure of a woman and beast. Pale red, micaceous clay; unglazed.



1201

Figure 182.

1202 (405).

Half of a lamp with an indistinct representation as above. Pale red clay; unglazed.

1203 (1088). Plate XXIX.

Fragment. Narrow band of wavy lines on the rim; on the discus is preserved part of a figure from an erotic symplegma. Grayish buff clay; unglazed.

1204 (406). L. 0.098; W. 0.081; H. 0.032.

On the discus are two upright figures facing each other, but the top is so worn that the designs cannot be identified. Soft, grayish red clay; traces of pale red glaze. Seems to have been damaged in fire.

1205 (1125).

Fragment. Rim as in figure 48, 18; on the discus is a head in profile, to left, probably a portrait. Deep red clay, micaceous; unglazed. Cf. Bassett, *A.J.A.*, VII, 1903, pl. XIII, 6.

1206 (1100). Plate XXIX.

Fragment. Rim as in figure 48, 3; on the discus is preserved the upper part of a human figure, to right, holding a palm branch in the right hand. Grayish brown clay; brown glaze.

1207 (1216). Plate XXIX.

Small fragment of discus with the upper part of a human figure holding the hands over the head. Dark gray clay and glaze.

1208 (645). L. 0.087; W. 0.061; H. 0.028.

Indistinct design on the rim; on the discus is a human figure with a spear-like object in the left hand, very indistinct; below the handle is a double pendant; on the reverse an impressed human foot. Brick red clay; unglazed.

1209 (387). Plate XXIX.

Fragment. Rim as in figure 48, 2; on the discus an indistinct human figure holding uncertain objects in the hands; signature ΚΥ on the reverse within a double circular groove. Red clay; purplish brown glaze.

1210 (1053).

Herring-bone pattern on the rim; on the discus an indistinct human figure to left. Grayish brown clay; unglazed. Cf. Bassett, Vari, *A.J.A.*, VII, 1903, pl. XIV, 5.

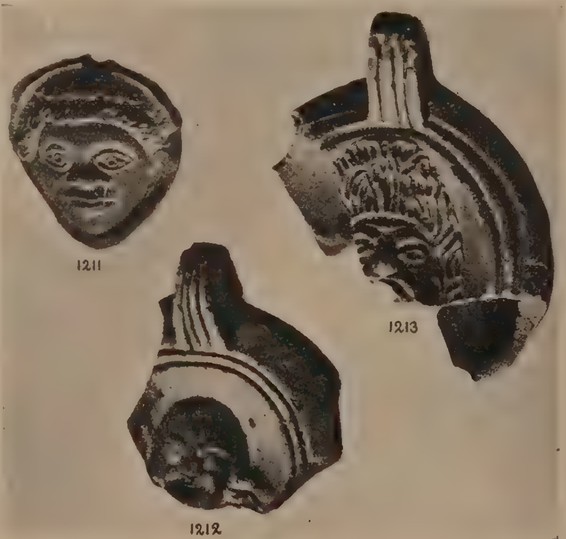


Figure 183.

1211 (388). Figure 183.

Fragment of discus with the head of a negro, to front. Red clay; purplish brown glaze.

1212 (1085). Figure 183.

Fragment. Plain rim; on the discus figure of a mask. Grayish brown clay; dark brown glaze. Cf. *Fouilles de Delphes,* V, p. 192, fig. 815; Waldhauer, pl. XLVII, 494.

1213 (762). Figure 183.

Fragment. Rim as in figure 48, 3; on the discus figure of a mask with ὄγκος. Reddish brown clay; brown glaze.

1214 (1048).

Small fragment with mask as above. Red clay; reddish brown glaze.

FIGURES OF ANIMALS ON THE DISCUS, VARIOUS RIM PATTERNS

1215 (1090). Figure 184.

Fragment of the discus of a large lamp with the figure of a lion, to left, only the head preserved. Deep red clay, micaceous; red glaze.

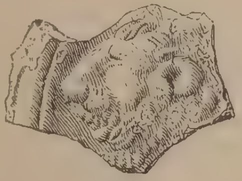


Figure 184.

1216 (1059). Plate XVIII.

Rim as in figure 48, 1; on the discus is the figure of a seated lion, to right. Red, micaceous clay; red glaze. Only the top is preserved.

1217 (806). Plate XVIII. L. 0.096; W. 0.079.

Rows of raised dots and panels on the rim; nozzle as in figure 49, 1; grooved handle with the hole begun on each side; on the discus is the figure of a lion as above. Red clay; brown glaze. The bottom is broken away.

1218 (1147). Plate XVIII. W. 0.075; H. 0.032.

Plain rim with panels indicated by herring-bone pattern and circles; nozzle as in figure 49, 1; grooved solid handle; on the discus is the figure of a lion as above but less distinct. Grayish brown clay; dark brown glaze.

1219 (401).

Top of a lamp with panels as in figure 48, 1; on the discus is the figure of a lion as above. Red clay; reddish brown glaze.

1220 (403).

Fragment of discus with the figure of a lion as above. Red clay; reddish brown glaze.

1221 (402).
Fragment of a lamp with the indistinct figure of a lion as above. Soft, red clay; red glaze.

1222 (507). Plate XVIII. L. 0.09; W. 0.07; H. 0.028.
Vine pattern on the rim; nozzle as in figure 49, 4; on the discus is the figure of a lion as above; almond-shaped reverse with a palm branch pattern. Grayish brown clay; unglazed.

1223 (509). L. 0.09; W. 0.07; H. 0.028.
Like the preceding but less distinct. Soft, red clay; unglazed.

1224 (906) (T12-L6). L. 0.089; W. 0.066; H. 0.028.
Like the preceding but with the figure of the lion very small and crudely made. Hard, red clay; unglazed.

1225 (1548) (T417-L93). L. 0.09; W. 0.065; H. 0.033.
Vine pattern on the rim; on the discus figure of a seated lion, to right; solid handle with two grooves and hatchings between; almond-shaped reverse with a palm branch and stamped circles. Brick red clay; unglazed.

1226 (1534) (T393-L79). Plate XVIII. L. 0.087; W. 0.063; H. 0.032.
Vine pattern on the rim; nozzle as in figure 49, 4; on the discus is the crude figure of a seated lion, to right, and two filling-holes; handle as above; palm branch on an almond-shaped reverse. Reddish brown clay; unglazed.

1227 (1461). L. 0.092; W. 0.069; H. 0.029.
Wavy lines on the rim; nozzle as in figure 49, 4; on the discus is the crude figure of a lion as above; almond-shaped reverse with the signature XIONHC. Hard, red clay; unglazed.

1228 (1555) (T441-L100). L. 0.086; W. 0.068; H. 0.032.
Herring-bone pattern on the rim; on the discus an indistinct figure of a lion; on the reverse is a palm branch pattern within a double almond-shaped groove. Red clay; unglazed. Part of the right side is missing.

1229 (506). Plate XVIII. L. 0.098; W. 0.074; H. 0.035.
Herring-bone pattern on the rim; nozzle as in figure 49, 4; on the discus figure of a lion as above; almond-shaped reverse with the letter M. Pale red clay; unglazed.

1230 (508). L. 0.09; W. 0.067; H. 0.032.
Herring-bone pattern on the rim; nozzle as in figure 49, 3; indistinct figure of

a lion on the discus; almond-shaped reverse with a palm branch pattern. Red clay; unglazed.

1231 (517). L. 0.083; W. 0.062; H. 0.032.
Like the preceding. On the reverse is an illegible signature. Soft, red clay; unglazed.

1232 (516). Plate XVIII. L. 0.08; W. 0.063; H. 0.028.
Similar. Herring-bone pattern on the rim; nozzle as in figure 49, 2; figure of a lion on the discus as above; concentric circles on the reverse. Soft, red clay; unglazed.

1233 (519). L. 0.077; W. 0.056; H. 0.027.
Small lamp with a herring-bone pattern on the rim; very indistinct figure of a lion on the discus. Soft, red clay, micaceous; unglazed. The handle is broken away.

1234 (518). L. 0.077; W. 0.056; H. 0.027.
Similar. Soft, pale red clay; unglazed.

1235 (646). L. 0.08; W. 0.055; H. 0.026.
Similar, but below the handle is a double pendant and below the nozzle a double groove on each side and a base-ring on the reverse. Soft, red clay; unglazed. The nozzle is broken away.

1236 (522). L. 0.077; W. 0.056; H. 0.027.
Similar, but the designs on the rim and discus are very indistinct; plain reverse. Soft, red clay; unglazed.

1237 (520). Plate XVIII. L. 0.077; W. 0.056; H. 0.027.
Similar. Soft, red clay; unglazed.

1238 (521). L. 0.077; W. 0.056; H. 0.027.
Similar. Soft, red clay; unglazed.

1239 (1416). L. 0.092; W. 0.077; H. 0.036.
Rim as in figure 48, 18; nozzle as in figure 49, 1; solid grooved handle; palm branch on the reverse within a circular groove. Red clay and glaze. The discus is broken away.

1240 (404). L. 0.10; W. 0.082; H. 0.034.
Rim as in figure 48, 18; nozzle as in figure 49, 1; on the discus the figure of a bull, to left, indistinct; signature ΕΥ within a circular groove. Grayish brown

clay; traces of glaze. The whole lamp is discolored from fire. The handle is broken away.

1241 (395). Plate XXIX.

Front half of a lamp like the preceding, but the figure is more distinct. Red clay; unglazed. See p. 108, Fig. 51, and cf. *Fouilles de Delphes,* V, p. 190, fig. 824.

1242 (1124). Plate XXIX.

Small fragment of discus with the figure of a bull as above. Red, micaceous clay; unglazed.

1243 (1495) (T521-L143). Figure 185.

Top of a lamp with herring-bone pattern and panels on the rim; nozzle as in figure 49, 1; on the discus is the figure of a bear, to left, and above a man turning a somersault. Brick red clay; unglazed. Cf. Bassett, *A.J.A.,* VII, 1903, pl. XIV, 6; *Ath. Mitt.*, XXVII, 1902, p. 260.

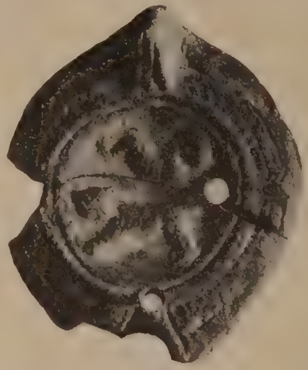


Figure 185.

1244 (761). Plate XVII. W. 0.078; H. 0.032.

Plain rim with panels indicated by a triple groove; nozzle as in figure 49, 2; solid handle with hatchings between grooves; on the discus is the figure of a bear, to left, carrying a gourd (?) in its mouth, an uncertain object in the field above; below the handle is a degenerate heart design and on the reverse the signature ⊏T within a double circular groove. Grayish brown clay; dark brown glaze. The nozzle and part of the discus are missing.

1245 (1123). Plate XXIX.

Herring-bone pattern on the rim and panels indicated by a double groove and circles; on the discus is the figure of a bear, to left, and some object in the field above. Deep red clay, micaceous; unglazed. Only the left half is preserved.

1246 (1089). Plate XXIX.

Fragment of discus with the figure of a bear, to left. Red clay; light brown glaze.

1247 (1093).

Fragment of discus with the figure of a bear as above. Red clay and glaze.

1248 (1025).

Fragment. Rim as in figure 48, 18; grooved handle with the hole begun on each side; on the discus the figure of a bear, to left, but only the head is preserved. Red clay; light brown glaze.

1249 (1143). W. 0.071; H. 0.028.

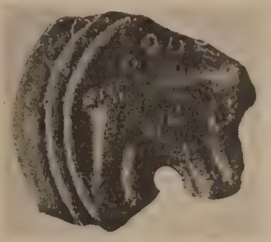
Rim as in figure 48, 4; nozzle as in figure 49, 1; on the discus is the figure of a bear, to right, not on the cross axis of the lamp. Pale red clay; pinkish brown glaze. The nozzle is partly broken away.

1250 (394). Plate XVII.

Rim as in figure 48, 1; on the discus is the figure of a bear like the preceding, above is the legend ϕOBOC. Red clay; brown glaze. Only the handle and top are preserved. Cf. Bassett, *A.J.A.,* 1903, pl. XIV, 3. The bear is turned to the left; Deubner, *Ath. Mitt.,* XXVII, 1902, p. 258, figs. 1 and 2.

1251 (1494) (T520-L142). Figure 186.

Fragment of top with plain rim; on the discus figure of a bear, to right, as above and the word ϕOB[OC] incised. Brick red clay and glaze.


1251
Figure 186.

1252 (743).

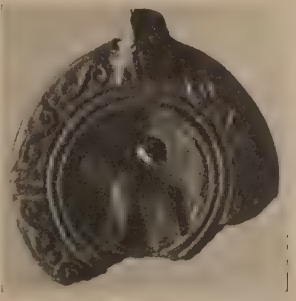
Fragment. Plain rim with triple groove to indicate panels; on the discus the figure of a dog, to right, above, an illegible legend. Red clay; deep red glaze.

1253 (760). Plate XXIX.

Fragment of discus with the figure of a stag, to left. Reddish brown clay; chocolate brown glaze.

1254 (1504) (T458-L108). Figure 187. W. *ca.* 0.071; H. *ca.* 0.034.

Double spirals on the rim and panels indicated by parallel lines; on the discus the figure of a seated dog, to left; stamped circles on the reverse. Brick red clay; unglazed. The front of the lamp is broken away.


1254
Figure 187.

1255 (1502) (T525-L146). W. 0.077; H. 0.032.

Like the preceding. Circular groove on the reverse. Red clay and glaze. The nozzle is broken away.

1256 (596). Plate XVII. L. 0.091; W. 0.067; H. 0.033.

Herring-bone pattern on the rim; nozzle as in figure 49, 2; on the discus is the crude figure of an animal with long ears; almond-shaped reverse with a palm branch pattern. Soft, red clay; unglazed.

1257 (396). PLATE XXIX.

Fragment. Rim as in figure 48, 18; on the discus is the figure of a ram, to left. Red clay, micaceous; red glaze.

1258 (1105).

Small fragment with the figure of a fish; only the tail is preserved. Hard, red clay; unglazed.

1259 (1245). PLATE XVII.

Herring-bone pattern on the rim; concave discus with the figure of a dog, to left; small stamped circles on the reverse. Red, micaceous clay; unglazed. The front part is broken away.

1260 (1482) (T536-L154). L. 0.082; W. 0.07; H. 0.027.

Plain rim and panels indicated by herring-bone pattern; on the discus is the figure of a dolphin, to right; double circular groove on the reverse. Reddish buff clay; unglazed.

1261 (1144). PLATE XVII.

Top with plain rim and panels indicated by herring-bone pattern; on the discus the figure of a fish, to left. Deep red clay, micaceous; unglazed.

1262 (1507) (T495-L129). W. 0.072.

Fragment of top with herring-bone pattern on the rim; on the discus the figure of a dolphin, to left; pierced grooved handle. Reddish buff clay; unglazed.

1263 (1233).

Fragment. Herring-bone pattern on the rim; grooved handle with the hole begun on each side; on the discus the figure of a fish, to left. Buff clay; unglazed.

1264 (1218).

Fragment. Herring-bone pattern on the rim; figure of a fish on the discus, to left, one large filling-hole and three smaller holes. Red, micaceous clay; unglazed.

1265 (1248).

Fragment. Wavy lines on the rim; grooved perforated handle; on the discus the figure of a fish with the head toward the handle. Red, micaceous clay; unglazed.

1266 (794). PLATE XVII.

Fragment. Plain rim with panels; on the discus the figure of a dolphin, to right. Grayish buff clay; unglazed. Cf. *Fouilles de Delphes,* V, p. 189, fig. 819.

1267 (1219).

Fragment. Herring-bone pattern on the rim; on the discus is the figure of a dolphin, to right, indistinct. Mottled gray and red clay; unglazed.

1268 (1527) (T535-L153).

Fragment of top with herring-bone pattern on the rim, panels with a circle; on the discus is the figure of a dolphin, to right. Brick red clay; red glaze.

1269 (411). L. 0.09; W. 0.075; H. 0.032.

Rim as in figure 48, 2; nozzle as in figure 49, 1; on the discus is the figure of a dolphin, to right. Red clay; reddish brown glaze. Part of the discus is broken away.

1270 (1145). Plate XVII. W. 0.07; H. 0.031.

Herring-bone pattern on the rim; nozzle as in figure 49, 4; grooved perforated handle; on the discus figure of a dolphin, to right; almond-shaped reverse with the signature KY and stamped circles. Red clay; unglazed. Part of the nozzle is broken away.

1271 (1146). L. 0.096; W. 0.075; H. 0.035.

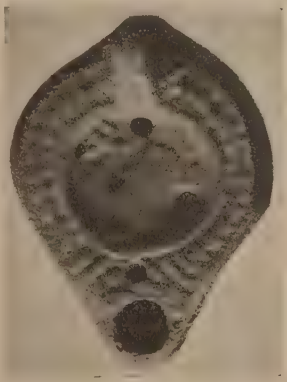
Solid handle, otherwise like the preceding. Same signature. Red clay, micaceous; unglazed.

1272 (770). Plate XVII. L. 0.078; W. 0.058; H. 0.033.

Herring-bone pattern on the rim; nozzle as in figure 49, 4; on the discus the figure of a dolphin, to right; almond-shaped reverse with a palm branch pattern. Hard, red clay, micaceous; unglazed.

1273 (511). Figure 188. L. 0.084; W. 0.06; H. 0.028.

Herring-bone pattern on the rim; nozzle as in figure 49, 4; on the discus figure of a dolphin, to right; almond-shaped reverse. Soft, red clay; unglazed.



1273

Figure 188.

1274 (1434).

Top with herring-bone pattern on the rim; figure of dolphin, to right, on the discus. Hard, red clay; unglazed.

1275 (908). (T8-L2). W. 0.062; H. 0.025.

Herring-bone pattern on the rim; on the discus figure of a dolphin, to right, indistinct; almond-shaped reverse. Pale buff clay; unglazed. The nozzle is broken away.

1276 (1078). L. 0.083; W. 0.061; H. 0.032.

Vine pattern on the rim; plain rounded nozzle; on the discus figure of a dolphin, to right; almond-shaped reverse with a palm branch pattern and an eye-shaped design on each side of the handle below. Hard, red clay; unglazed.

1277 (510). L. 0.09; W. 0.07; H. 0.029.

Rim as in figure 48, 15; nozzle as in figure 49, 1; on the discus figure of a dolphin, to right; almond-shaped reverse with a palm branch pattern. Soft, red clay; unglazed.

1278 (527). Plate XVII. L. 0.083; W. 0.053; H. 0.032.

Plain rim; on the discus figure of a dolphin, to right, with a trident above; degenerate heart-shaped design below the handle; double circular groove on the reverse. Soft, red clay; unglazed. Cf. Bassett, *A.J.A.*, VII, 1903, p. 341.

1279 (1148). Plate XIX.

Fragment. Rim as in figure 48, 18 but with herring-bone pattern on the panels; on the discus two fishes, to left. Deep red clay; unglazed.

1280 (397).

Fragment of a lamp like the preceding. Reddish brown clay; brown glaze.

1281 (1041).

Fragment of a lamp like the preceding. Design indistinct. Red clay; reddish brown glaze.

1282 (1226).

Fragment of a lamp like the preceding. Very indistinct design. Soft, buff clay; unglazed.

1283 (586). Plate XIX. L. 0.087; W. 0.063; H. 0.029.

Rim as in figure 48, 18; nozzle as in figure 49, 1; on the discus the figure of two fishes as above; signature ΕΥ on the reverse within a circular groove. Hard, red clay; unglazed. Cf. Skias, Ἀρχ. Ἐφ., 1918, p. 17, fig. 10, 3.

1284 (587). L. 0.091; W. 0.062; H. 0.035.

Similar. Same signature, indistinct. Red clay; unglazed.

1285 (588). Plate XIX. W. 0.059; H. 0.024.

Similar but with a base-ring and a double groove on each side of the nozzle below. Pale red clay, micaceous; unglazed. Part of the nozzle is missing.

1286 (1042).
Fragment. Raised dots in triplets and panels on the rim; on the discus figure of two fishes, to left. Greenish buff clay; unglazed.

1287 (1543) (T409-L88). L. 0.085; W. 0.053; H. 0.025.
Indistinct design of leaves and circles on the rim; channel on the neck; on the discus indistinct figure of a bird; raised base-ring; pendants and stamped circle below the handle and an incised cross below the nozzle. Reddish brown clay; unglazed. The handle is broken away.

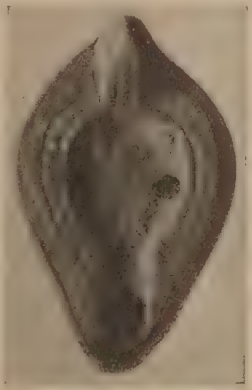
1288 (589). L. 0.089; W. 0.06; H. 0.033.
Impressed circles on the rim; on the discus figure of a bird, to right; low base-ring on the reverse and a double groove on each side of the nozzle below. Soft, red clay; unglazed.

1289 (590). Plate XIX. L. 0.085; W. 0.06; H. 0.031.
Similar. Within a base-ring is an indistinct signature. Soft, red clay; unglazed.

1290 (593). Plate XIX. L. 0.082; W. 0.058; H. 0.029.
Herring-bone pattern and circles on the rim; on the discus figure of a cock, to left; below the handle is a double pendant; low base-ring on the reverse and a double groove on each side of the nozzle below. Soft, red clay; unglazed.

1291 (594). L. 0.082; W. 0.052; H. 0.026.
Wavy lines on the rim; indistinct figure of a bird on the discus. Soft, red clay; unglazed.

1292 (771). Figure 189. L. 0.089; W. 0.059; H. 0.029.
Herring-bone pattern on the rim and handle; broad channel on the neck; on the discus figure of a dove perched on a basket or chalice; almond-shaped reverse with a palm branch pattern. Hard, red clay; unglazed. Cf. Bassett, *A.J.A.*, VII, 1903, pl. XIV, 4.


1292
Figure 189.

1293 (772). L. 0.086; W. 0.057; H. 0.031.
Similar. Grayish brown clay; unglazed.

1294 (598). L. 0.09; W. 0.066; H. 0.027.
Herring-bone pattern on the rim; broad channel on the neck; on the discus figure of a dove, to left, perched on a chalice; almond-shaped reverse with palm branch pattern and circles. Soft, red clay; unglazed.

1295 (600). L. 0.087; W. 0.063; H. 0.027.
Similar. Red clay; unglazed.

1296 (601). L. 0.086; W. 0.054; H. 0.03.

Stamped circles on the rim, otherwise as above. Red clay; unglazed.

1297 (599). L. 0.085; W. 0.058; H. 0.03.

Identical with No. 1294. Soft, red clay; unglazed.

1298 (595). L. 0.084; W. 0.06; H. 0.029.

Indistinct design on the rim; on the discus figure of a bird, to right; almond-shaped reverse with palm branch pattern. Soft, red clay; unglazed.

1299 (602). L. 0.089; W. 0.059; H. 0.027.

Indistinct pattern on the rim; crude figure of a dove perched on a chalice; almond-shaped reverse with palm branch pattern and stamped circles. Red clay; unglazed.

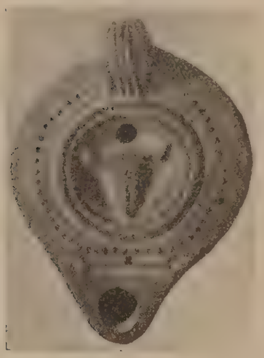
1300 (597). L. 0.08; W. 0.055; H. 0.027.

Raised circles on the rim; on the discus figure of a tall bird upright and facing a dog standing on his hind legs; on the reverse a ring of raised dots and, within, concentric circles. Soft, red clay, micaceous; unglazed. Part of the nozzle is broken away.

VARIOUS FIGURES ON THE DISCUS, VARIOUS RIM DESIGNS

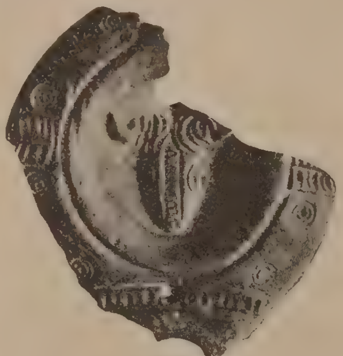
1301 (408). L. 0.09; W. 0.071; H. 0.032.

Row of globules on the rim; nozzle as in figure 49, 6; on the discus figure of *bucranium;* concentric circles on the reverse. Grayish brown clay; unglazed, blackened by fire. Cf. Waldhauer, pl. XLIV, 469.



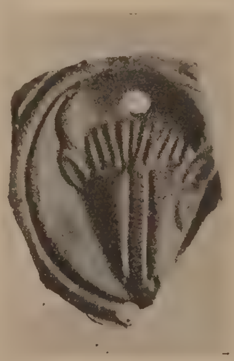
1302

Figure 190.



1303

Figure 191.



1305

Figure 192.

1302 (409). Figure 190. L. 0.093; W. 0.075; H. 0.031.

Similar. Pressed out of shape in the baking. Grayish brown clay; dark brown glaze.

1303 (1492) (T533-L151). Figure 191.
Fragment of top. Panels indicated on the rim by herring-bone pattern and circles; nozzle as in figure 49, 7; *bucranium* on the discus. Red clay; slightly darker red glaze.

1304 (1217).
Fragment. Plain rim; figure of *bucranium* on the discus. Deep red clay; unglazed.

1305 (1413). Figure 192.
Fragment of a discus with *bucranium*. Grayish brown clay; dark brown glaze.

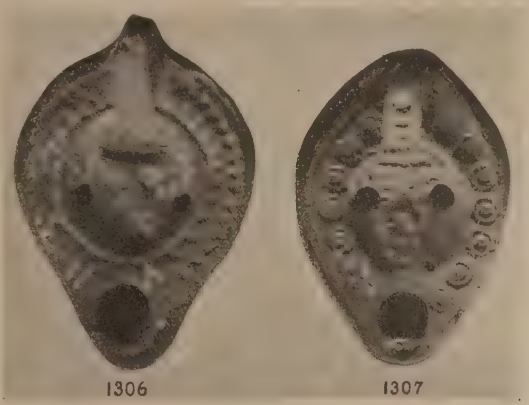


Figure 193.

1306 (526). Figure 193. L. 0.075; W. 0.056; H. 0.027.
Herring-bone pattern on the rim; nozzle as in figure 49, 2; crude figure of *bucranium* on the discus; almond-shaped reverse with an impressed human foot. Soft, red clay; unglazed.

1307 (647). Figure 193. L. 0.075; W. 0.051; H. 0.026.
Stamped circles on the rim and handle; on the discus the figure of a *bucranium* so crude as to be almost unrecognizable; almond-shaped reverse with oblique grooves. Pale red clay; unglazed. Cf. Skias, Ἀρχ. Ἐφ., 1918, p. 17, fig. 10, 1.

1308 (1185). Plate XIX. W. 0.069; H. 0.035.
Rim as in figure 48, 1; nozzle as in figure 49 1; solid grooved handle; crescent on the discus; concentric grooves on the reverse. Red clay and glaze. The end of the nozzle is broken away. Cf. Waldhauer, pl. XLIV, 466, 468.

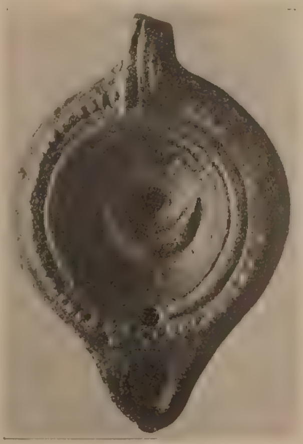


Figure 194.

1309 (1533) (T392-L78). Figure 194. L. 0.095; W. 0.074; H. 0.032.
Rim as in figure 48, 21; nozzle as in figure 49, 6; on the discus is a crescent; on the reverse concentric circular grooves. Brown clay; dark brown glaze.

1310 (410). L. 0.096; W. 0.075; H. 0.036.

Rim as in figure 48, 1; nozzle as in figure 49, 2; crescent on the discus; concentric grooves and palm branch on the reverse. Grayish brown clay; dark brown glaze. Cf. *Fouilles de Delphes,* V, p. 190, fig. 826.

1311 (1071). L. *ca.* 0.085; W. 0.065; H. 0.031.

Wavy lines on the rim; nozzle as in figure 49, 7; crescent on the discus; letter K (Plate XXXIII) within a double circular groove on the reverse. Reddish brown clay; brown glaze.

1312 (1049).

Fragment. Herring-bone pattern on the rim; nozzle as in figure 49, 4; crescent on the discus. Reddish brown clay; brown glaze.

1313 (808).

Fragments. Row of raised dots on the rim; crescent on the discus; concentric grooves on the reverse. Pale red clay; unglazed.

1314 (1238).

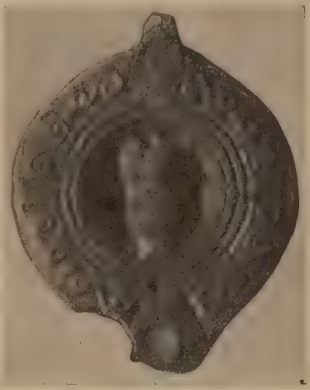
Fragment of a similar lamp. Grayish brown clay; dark brown glaze.

1315 (1220).

Fragment of a similar lamp. Ash gray clay; unglazed.

1316 (412). Figure 195. L. *ca.* 0.094; W. 0.077; H. 0.033.

Rim as in figure 48, 18; nozzle as in figure 49, 1; on the discus is the figure of a basket filled with fruit; on the reverse and lower part of the handle is a palm branch pattern. Red clay; brown glaze. Parts of the handle and nozzle are broken away. Cf. *Fouilles de Delphes,* V, p. 190, fig. 823.



1316

Figure 195.

1317 (769). Plate XIX. L. 0.091; W. 0.06; H. 0.032.

Herring-bone pattern on the rim and a small leaf on each side of the handle; broad channel on the neck; on the discus an uncertain object; broad almond-shaped reverse with a palm branch pattern. Grayish brown clay; unglazed.

CHRISTIAN CROSS ON THE DISCUS, VARIOUS RIM PATTERNS

1318 (754). Plate XIX. L. 0.088; W. 0.06; H. 0.029.

Wavy lines on the rim; nozzle as in figure 49, 4; stamped circles at the ends of the cross; low base-ring. Red, micaceous clay; unglazed.

1319 (621). L. 0.088; W. 0.068; H. 0.031.
Herring-bone pattern on the rim; almond-shaped reverse. Soft, red clay; unglazed. The nozzle is broken away.

1320 (625). L. 0.08; W. 0.056; H. 0.03.
Row of oblong depressions on the rim; plain rounded nozzle; circles at the ends and in the centre of the cross; elongated reverse with a palm branch pattern. Soft, red clay; unglazed.

1321 (620). L. 0.091; W. 0.065; H. 0.033.
Herring-bone pattern on the rim; channel on the neck; stamped circles at the ends and in the centre of the cross; almond-shaped reverse with a palm branch pattern. Red clay; unglazed.

1322 (622). L. 0.078; W. 0.054; H. 0.033.
Herring-bone pattern on the rim; nozzle as in figure 49, 5; stamped circles on the cross; almond-shaped reverse. Soft, red clay; unglazed. Part of the bottom is broken away.

1323 (922) (T267-L48). W. 0.055; H. 0.027.
Herring-bone pattern on the rim; raised decorations on the cross; almond-shaped reverse with herring-bone pattern and circles. Soft, buff clay; unglazed. The nozzle is broken away.

1324 (623). L. 0.075; W. 0.057; H. 0.029.
Vine pattern on the rim; nozzle as in figure 49, 3; circles on the cross; almond-shaped reverse with a palm branch pattern in the middle. Soft, red clay; unglazed. Part of the bottom is broken away.

1325 (781). Plate XIX. L. 0.083; W. 0.059; H. 0.029.
Herring-bone pattern on the rim; nozzle as in figure 49, 9; square discus with a small cross in the centre; almond-shaped reverse with a palm branch pattern. Hard, red clay; unglazed.

1326 (1165). L. 0.091; W. 0.065; H. 0.03.
Similar. Hard, red clay; unglazed.

1327 (910) (T9-L3). L. 0.08; W. 0.057; H. 0.025.
Row of raised dots at the outer edge of the rim, otherwise like the preceding. Hard, red clay; unglazed.

1328 (780). L. 0.10; W. 0.07; H. 0.028.
Like No. 1325. Grayish brown clay; unglazed.

1329 (606). L. 0.096; W. 0.063; H. 0.03.
Similar. Signature ⊏ш and a palm branch on the reverse. Hard, red clay; unglazed.

1330 (921) (T347-L76). W. 0.055; H. 0.026.
Similar. Pale yellow clay; unglazed. The nozzle is broken away.

1331 (1536) (T398-L81).
Fragment. Herring-bone pattern on the rim; four filling-holes. Red clay; unglazed.

1332 (624). L. 0.085; W. 0.058; H. 0.027.
Herring-bone pattern on the rim; channel on the neck; cross formed by raised lines and circles; almond-shaped reverse. Soft, red clay, micaceous; unglazed.

1333 (1429). L. 0.078; W. 0.057; H. 0.027.
Stamped circles on the rim and a small leaf on each side of the handle; channel on the neck; square discus with an indistinct figure of a cross; almond-shaped reverse with herring-bone pattern. Hard, red clay; unglazed.

1334 (619). L. 0.089; W. 0.062; H. 0.03.
Circular depressions on the rim; crude figure of a cross on the discus; elongated reverse with a net pattern and circles at the edge. Deep red clay; unglazed.

1335 (1559) (T445-L104). L. 0.081; W. 0.061; H. 0.028.
Globules on the rim; almond-shaped groove on the reverse with a palm branch and two stamped circles; stamped circles toward the handle and nozzle. Soft, yellow clay; unglazed.

1336 (626). W. 0.06; H. 0.026.
Stamped circles on the rim; cross with flaring bars; elongated reverse with net pattern and circles. Soft, red clay; unglazed. The nozzle and part of the right side are broken away.

MONOGRAM OF CHRIST ON THE DISCUS, VARIOUS RIM PATTERNS

1337 (609). PLATE XIX. L. 0.092; W. 0.07; H. 0.032.
Herring-bone pattern on the rim; nozzle as in figure 49, 4; monogram as in figure 52, 5; signature Θ⊏Ο on the reverse within a double circular groove. Red clay; reddish brown glaze.

1338 (610). L. 0.095; W. 0.068; H. 0.033.
Similar on top; almond-shaped reverse with stamped circles. Soft, red clay; unglazed. Part of the nozzle is broken away.

1339 (612). L. 0.079; W. 0.059; H. 0.028.
Similar, but the patterns are less distinct. Soft, red clay; unglazed.

1340 (613). L. 0.079; W. 0.059; H. 0.028.
Similar. Soft, red clay; unglazed.

1341 (614). L. 0.079; W. 0.059; H. 0.028.
Similar. Soft, red clay; unglazed.

1342 (608). W. 0.078; H. 0.032.
Wavy lines on the rim; nozzle as in figure 49, 3; monogram as in figure 52, 6; almond-shaped reverse with the signature KY. Pale red clay; unglazed. Part of the nozzle is broken away.

1343 (920) (T254-L44). L. 0.085; W. 0.065; H. 0.029.
Herring-bone pattern on the rim; nozzle as in figure 49, 4; monogram as in figure 52, 7; signature XIONHC (Plate XXXIII) on the reverse within a double circular groove. Hard, red clay; unglazed. Part of the nozzle is broken away.

1344 (1360). L. 0.082; W. 0.065; H. 0.026.
Plain rounded nozzle, otherwise like the preceding. Same signature. Hard, red clay; unglazed.

1345 (611). L. 0.09; W. 0.066; H. 0.029.
Similar. Same signature. Reddish brown clay; unglazed, blackened by fire.

1346 (1393). L. 0.089; W. 0.071; H. 0.029.
Herring-bone pattern on the rim; nozzle as in figure 49, 4; cruciform monogram as in figure 52, 8; almond-shaped reverse with the signature XIONHC. Red clay; unglazed. The handle is broken away.

1347 (1188). W. 0.07; H. 0.037.
Similar on top. Almond-shaped reverse with a palm branch pattern. Pale red clay; unglazed. Part of the nozzle is missing. Black from burning at the broken part, showing that the lamp was used after the nozzle was broken away.

1348 (615). L. 0.095; W. 0.075; H. 0.03.
Similar on top. Signature ΘΕΟΔΟΥΛΟΥ on the reverse. Red clay; reddish brown glaze. Part of the left rim is broken away.

1349 (1356).
Fragment of a similar lamp. Almond-shaped reverse with the letter λ. Grayish brown clay; unglazed.

1350 (617). L. 0.088; W. 0.068; H. 0.034.

Herring-bone pattern on the rim and circles to indicate panels; nozzle as in figure 49, 2; monogram as in figure 52, 9; palm branch pattern on the reverse within a double circular groove. Soft, red clay; unglazed.

1351 (1517) (T478-L115). L. 0.087; W. 0.058; H. 0.031.

Herring-bone pattern on the rim; cruciform monogram of Christ (Figure 52, 8) on the discus; hole indicated on each side of the handle; almond-shaped reverse with a palm branch. Brick red clay; unglazed. Part of the discus is broken away.

1352 (616). L. 0.09; W. 0.063; H. 0.03.

Herring-bone pattern on the rim; channel on the neck; monogram as in figure 52, 9; almond-shaped reverse with a net pattern. Red clay; unglazed.

1353 (1522) (T552-L159). L. 0.089; W. 0.064; H. 0.033.

Herring-bone pattern on the rim; cruciform monogram of Christ (Figure 52, 8) on the discus; channel on the neck; almond-shaped reverse with a palm branch in the middle. Pinkish buff clay; unglazed.

1354 (1247).

Herring-bone pattern on the rim; monogram as in figure 52, 8; signature XIO[NH]⊏ on the reverse. Grayish brown clay; unglazed. The right half is missing.

1355 (583). Plate XIX. L. 0.09; W. 0.062; H. 0.035.

Herring-bone pattern on the rim; channel on the neck; monogram as in figure 52, 8 but with raised dots; almond-shaped reverse with the signature XIONH⊏ (Plate XXXIII). Red clay; unglazed.

1356 (1169). L. 0.056; W. 0.037; H. 0.024.

Small lamp with herring-bone pattern on the rim; monogram as in figure 52, 8; signature ⊏ш on the reverse. Red clay; unglazed.

1357 (753). L. 0.093; W. 0.069; H. 0.03.

Rim as in figure 48, 8; monogram as in figure 52, 8; oval reverse with palm branch pattern. Red, micaceous clay; unglazed.

1358 (618). L. 0.094; W. 0.06; H. 0.03.

Indistinct rim pattern; monogram as in figure 52, 8, the lower bar extending through the channel on the neck; almond-shaped reverse with a palm branch pattern. Soft, red clay; unglazed.

1359 (603). L. 0.09; W. 0.062; H. 0.03.

Wavy lines on the rim and a pattern of oblique exclamation points at the outer edge; shallow channel on the neck; monogram as in figure 52, 9; almond-shaped reverse. Hard, brown clay; unglazed.

1360 (604). L. 0.09; W. 0.065; H. 0.032.

Like the preceding but without the pattern of exclamation points on the rim. Hard, brown clay; unglazed.

1361 (605). L. 0.084; W. 0.055; H. 0.028.

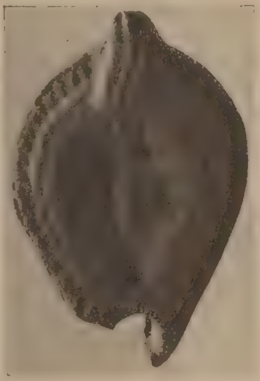
Herring-bone pattern on the rim; channel on the neck; cruciform monogram as in figure 52, 9; almond-shaped reverse with a palm branch pattern and the signature ⊏ɯ. Hard, red clay; unglazed. Part of the nozzle is broken away.

1362 (1244). L. 0.08; W. 0.057; H. 0.028.

Wavy lines on the rim; channel on the neck; monogram as in figure 52, 9; almond-shaped reverse with a palm branch pattern. Reddish brown clay; unglazed.

1363 (1557) (T443-L102). Figure 196. L. *ca.* 0.085; W. 0.064; H. 0.031.

Herring-bone pattern on the rim; cruciform monogram as in figure 52, 10; four filling-holes; almond-shaped reverse. Light brown clay; unglazed. The end of the nozzle is broken away.



1363

Figure 196.

1364 (1283). L. 0.092; W. 0.069; H. 0.033.

Stamped circles on the rim and panels indicated by grooves; nozzle as in figure 49, 4; cruciform monogram with the *rho* turned toward the left; illegible signature on the reverse within a double circular groove. Red clay; unglazed. The handle and part of the discus are broken away.

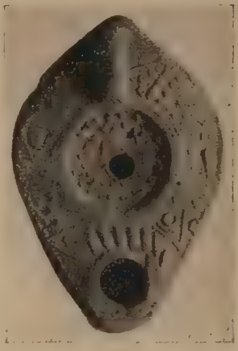
VARIOUS DESIGNS ON DISCUS AND RIM

1365 (630). L. 0.09; W. 0.064; H. 0.033.

Herring-bone pattern on the rim; channel on the neck; irregular criss-cross lines on the discus; almond-shaped reverse with a palm branch pattern. Red clay; unglazed.

1366 (672). Figure 197. L. 0.076; W. 0.052; H. 0.025.

Pattern of triangles, dots, etc. on the rim; row of loops at the nozzle; raised dots on the discus; almond-shaped reverse with a palm branch pattern. Pale red clay; unglazed.



1366

Figure 197.

1367 (638). L. 0.076; W. 0.051; H. 0.028.
Stamped circles on the rim; raised circles on the discus and on the reverse; double raised line on each side of the nozzle below. Soft, red clay; unglazed.

1368 (639). L. 0.083; W. 0.059; H. 0.023.
Herring-bone pattern on the rim; radiating pattern of raised circles, broken bars, etc. on the discus; indistinct pendants below the handle; cross formed of small raised circles on the reverse within a low base-ring. Soft, red clay; unglazed.

1369 (635). L. 0.08; W. 0.06; H. 0.025.
Herring-bone pattern and raised circles on the rim; irregular rays on the discus; cross formed by raised circles on the reverse within a raised circular line. Soft, red clay; unglazed. Part of the right side is broken away.

1370 (637). L. 0.077; W. 0.053; H. 0.029.
Raised dots on the rim; channel on the neck; circles and radiating raised lines on the discus; double pendant below the handle; low base-ring; triple lines on each side of the nozzle below. Soft, red clay; unglazed.

FRAGMENTS OF THE REVERSE WITH INSCRIPTIONS

1371 (1099).
Letter Α within a double circular groove. Red, micaceous clay; thin, red glaze.

1372 (413). L. 0.12; W. 0.085; H. 0.035.
Similar; same signature (Plate XXXIII). Red, micaceous clay; unglazed.

1373 (1202).
Similar; same signature. Red clay; reddish brown glaze.

1374 (800).
Perforated handle with herring-bone pattern; signature Α̣ΓΑ[ΘΟΥ] within a circular groove. Reddish brown clay; unglazed.

1375 (1151).
Letter Δ within a triple circular groove. Red clay; brown glaze.

1376 (1190).
Signature ΕΠ (Plate XXXIII) within a triple groove; there may have been one letter in front of the Ε. Red, micaceous clay; red glaze.

1377 (1183).
Letter Ε (probably ΕΥ) within a base-ring. Pale red clay; unglazed.

1378 (1094).
Signature ΕΥ within a circular groove. Grayish brown clay; brown glaze.

1379 (776).
Signature ΕΥΚΛ[ΕΙΔΗϹ] (?). Grayish brown clay, micaceous; unglazed.

1380 (1246).
Signature ΕΥ at the upper edge of the reverse. Pale red clay; unglazed.

1381 (1050).
Signature ΘΕΟΔΟΥΛΟ[Υ] within a double circular groove. Grayish brown clay; dark brown glaze.

1382 (1084).
Signature ΘΕΟΔΟΥΛΟΥ (Plate XXXIII). Grayish brown clay; dark brown glaze.

1383 (1179).
Signature Θ[ΕΟ]ΔΟΥΛΟΥ within a heart-shaped reverse. Grayish brown clay; dark brown glaze.

1384 (1068).
Signature [Θ]ΕΟ[Δ]ΟΥ[Λ]ΟΥ within a double circular groove. Reddish brown clay; dark brown glaze.

1385 (407).
Signature ΛΕ (Plate XXXIII) with a palm branch between the two letters within a circular groove. Red clay; purplish brown glaze.

1386 (1027).
Signature Κ[ΑΡ]ΠΟ[Υ] (Plate XXXIII) within a double circular groove. Reddish brown clay; unglazed.

1387 (1157).
Signature ΚΥ within a double circular groove. Red clay and glaze.

1388 (1204).
Signature ΚΥ within a double circular groove. Soft, red clay; unglazed.

1389 (1203).

Signature ΚΥ from handle to nozzle on an almond-shaped reverse. Red, micaceous clay; unglazed.

1390 (1180)

Signature ΚΥ on a heart-shaped reverse. Grayish brown clay; dark brown glaze.

1391 (1239).

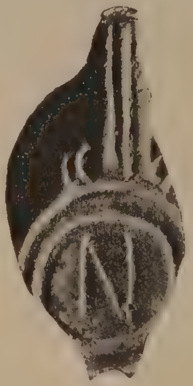
Signature ΚΥ within a double circular groove. Reddish brown clay; dark brown glaze.

1392 (1361). Figure 198.

Large letter Ν within a double circular groove. Grayish brown clay; dark brown glaze.

1393 (797).

Signature ΠΕ (Plate XXXIII) on the discus close to the handle. Reddish brown clay; brown glaze.



1392

Figure 198.

1394 (775).

Almond-shaped reverse with a palm branch pattern and the signature Ϲω. Ash gray clay; unglazed.

1395 (1240).

Almond-shaped reverse with the signature Ϲω and a palm branch between. Hard, red clay; unglazed.

1396 (398).

Signature ϹΤ (Plate XXXIII) within a double circular groove. Reddish brown clay and glaze.

1397 (1228).

Signature ϹΤΡ (Plate XXXIII) within a double circular groove. Red, micaceous clay; red glaze.

1398 (1236).

Letter Τ (Plate XXXIII) within a double circular groove. Grayish brown clay; dark brown glaze.

1399 (505).

Signature ΦΙ (Plate XXXIII) from handle to nozzle within a triple circular groove. Hard, red clay; unglazed.

1400 (777).

Almond-shaped reverse with the signature XION[HC]. Grayish brown clay; unglazed.

1401 (1230).

Signature XIO[NHC] within a circular groove. Red clay and glaze.

1402 (1206).

Signature XIO[NHC] from handle to nozzle on an almond-shaped reverse. Grayish brown clay; unglazed.

1403 (779).

Signature XI[ONHC] within a circular groove. Grayish brown clay, micaceous; unglazed.

1404 (1479) (T473-L114).

Signature XION[HC] within a circular groove. Grayish brown clay; traces of brown glaze.

VARIOUS SMALL FRAGMENTS

1405 (1170). Plate XIII.

Lower half of a lamp with a triple row of globules on the sides; on the reverse is the design as shown in Plate XIII. Red clay and glaze.

1406 (421).

Fragment of a similar lamp with the signature EY in small letters near the lower end of the handle. Red clay; brown glaze.

1407 (1234).

Fragment of a similar lamp with concentric grooves on the reverse. Red clay; light brown glaze.

1408 (1045).

Fragment of a similar lamp. Red clay; unglazed.

1409 (1097).

Fragment of an early lamp of Type XXVIII with the hole through the handle begun on each side; triple groove on the reverse. Pale red clay; buff slip.

1410 (1177).

Plain rim with herring-bone pattern; solid grooved handle; palm branch pattern on the reverse within a circular groove. Red clay; light brown glaze.

1411 (1192).

Plain rim with panels indicated by herring-bone pattern; on the discus are traces of a relief, perhaps of a *bucranium ;* on the reverse a palm branch pattern within a double circular groove. Grayish brown clay; dark brown glaze.

1412 (1189).

Fragment of an early lamp of the type with herring-bone pattern on the rim; solid grooved handle with stamped circles at the lower end; a double circular groove with small circles between on the reverse. Red, micaceous clay; red glaze.

TYPE XXIX

GROUP 1

1413 (698). Plate XX. L. 0.096; W. 0.058; H. 0.04.

Small concave top; wide rim with a pattern of tongues and raised dots; rounded nozzle; flat, knob-like handle; circular base-ring from which a double ridge extends to the handle and on each side of the nozzle; row of globules outside of the base-ring; inscription in raised letters arranged in a circle within the base-ring: ΘΑΥΜΑCIC (?). Red, micaceous clay; unglazed. See p. 114 and cf. Walters, No. 1491.

1414 (1546) (T415-L91).

Top of a lamp like the preceding. Reddish brown clay; unglazed.

1415 (699). Plate XX. L. 0.09; W. 0.053; H. 0.033.

Like the preceding but without the dots on the rim; same signature as that of No. 1413. Hard, red clay, micaceous; unglazed.

1416 (700). L. 0.10; W. 0.059; H. 0.036.

Like the preceding. Red, micaceous clay; unglazed. Part of the reverse is broken away.

1417 (1541) (T407-L86). W. 0.055; H. 0.032.

Like the preceding. Hard, red clay, micaceous; unglazed. The nozzle is partly broken away.

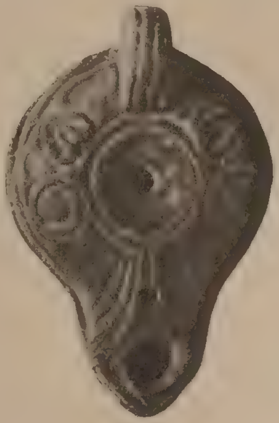
GROUP 2

1418 (1173). Plate XX.

Narrow discus, having a pattern of rays with parted ends; broad rim with a number of small circles and one heart-shaped design and a circular shield on each side; triangular nozzle with grooves at the base; solid grooved handle.

Greenish buff clay; dark brown glaze. The right side and the reverse are missing.

1419 (1518) (T489-L123). Figure 199. L. 0.095; W. 0.069; H. 0.035.
Small plain discus; in other respects like the preceding; on the reverse within a double circular groove is the letter λ. Red clay; reddish brown glaze.


1419
Figure 199.

GROUP 3

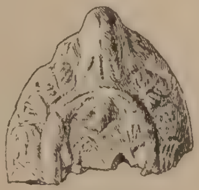
1420 (1486) (T541-L156). Plate XX. W. 0.08; H. 0.027.
Narrow top with a channel to the wick-hole; both the top and the channel are decorated with raised dots; broad rim with a vine pattern; flat knob-like handle; on the reverse is a base-ring, from which a double groove extends on each side of the nozzle and one to the handle; below the handle are pendants and on the base-ring is a row of globules and a similar row on each side of the nozzle and on each side of the ridge to the handle. Porous, buff clay, highly micaceous; no glaze. The nozzle is broken away.

1421 (1035). Plate XX.
Front part of a lamp, resembling the preceding, with globules and curving lines on the rim as well as in the channel on the neck and round the filling-hole. Reddish buff clay, micaceous; no glaze. Cf. *Cesnola Coll.,* II, 2, pl. CXL, 1039.

1422 (989). Plate XX. Theatre Area.
Fragment. On the rim are four rows of globules; plain top; pierced handle. Porous, buff clay, slightly micaceous; unglazed.

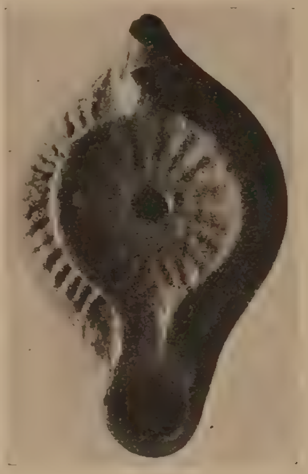
GROUP 4

1423 (1285). Plate XX.
Fragment. Concave top with a rosette of six petals; row of globules on the rim; small knob-like handle. Pale yellow clay; unglazed.


1424
Figure 200.

1424 (978). Figure 200. Theatre Area.
Fragment. On the rim is a pattern of leaves and on the discus the figure of an *Orans* between two filling-holes; grooved knob-like handle. Reddish buff clay; unglazed.

1425 (1417). Figure 201. L. 0.103; W. 0.073; H. 0.043.
Depressed top with a channel to the wick-hole; two small holes in the channel; raised rays on the discus and rim; rounded nozzle with large wick-hole; perforated handle; flat bottom. Soft, red clay, highly micaceous; no glaze. Part of the handle is missing.


1425
Figure 201.

TYPE XXX

GROUP 1

1426 (968). Plate XX. Theatre Area.
Handle of a suspension lamp, consisting of a tall cylindrical stem surmounted by a small loop. Ash gray clay; dark gray, metallic glaze.

1427 (1052).
Handle of a suspension lamp with a short stem and a loop grooved on the outside. Red clay; dark brown glaze.

1428 (358). Plate XX. Theatre Area.
Handle like the preceding. Pale red clay; red glaze.

1429 (228).
Fragments of a suspension lamp with two nozzles, double volutes; signature ΖωϹΙ[ΜΑϹ] (Plate XXXIII) on the reverse. Grayish brown clay; no glaze.

1430 (1278).
Small fragment of a suspension lamp with ovules on the rim; shoulder volutes. Pale yellow clay, micaceous; unglazed.

1431 (1128). Plate XX.
Handle like No. 1428. Pale yellow clay; unglazed.

1432 (1484) (T529-L147).
Part of top with a handle like the preceding. On the rim is an ovule pattern. Pale yellow clay; unglazed.

1433 (226).
Ovules on the rim; shoulder volutes; single nozzle; on the reverse is inscribed [ΟΚΤ]ΑΒΙΟΥ (Plate XXXIII). Pale yellow clay; unglazed. The top and the front part are missing.

1434 (901) (T116-L29). PLATE XXI.

Handle like No. 1428; ovules on the rim; two rounded nozzles with a broad rim round the wick-holes and small air-holes on the neck. Pale yellow clay; unglazed. Only part of the top is preserved.

1435 (1127).

Part of top like the preceding. Pale red clay; unglazed. The handle is broken away.

GROUP 2

1436 (967). Theatre Area.

Moulded handle of a flat triangular shape, the outer edge with a double groove, perforated at the top. Soft, yellow clay; unglazed.

1437 (1051). PLATE XXI.

Fragment. Handle like the preceding; at the base of the nozzle is a heart-shaped leaf with a small air-hole. Grayish brown clay; dark brown glaze.

1438 (1199).

Fragment of a large suspension lamp with two rows of herring-bone pattern on the rim. Red clay and glaze.

1439 (1056). PLATE XXI. L. 0.128; W. 0.10; H. 0.043.

Plain rim; band of herring-bone pattern round the discus; handle like No. 1436; three rounded nozzles, at the base of which are a raised leaf pattern and a small air-hole; double circular groove on the reverse. Dark red clay; reddish brown glaze. One nozzle is broken away.

1440 (1223).

Fragment. Handle like No. 1436; triple grooves round the top. Red clay and glaze.

1441 (1221).

Handle and top of a lamp like the preceding. Between the grooves on the handle are cross hatchings. Dark brown clay; purplish brown glaze.

1442 (787).

Top of a lamp like the preceding but without the hatchings on the handle. Reddish brown clay; dark brown glaze.

1443 (1222).

Bottom of a suspension lamp with two nozzles; on the reverse is a double circular groove and, within, five small stamped circles. Red clay; brown glaze.

1444 (1198).
Fragment. Herring-bone pattern on the rim; high edge round the top; short perforated handle. Red clay; purplish brown glaze.

1445 (1193).
Top of a suspension lamp with a short moulded handle; plain rim with panels indicated by herring-bone pattern; band of herring-bone pattern round the top; two nozzles set off by double grooves and air-holes at the neck. Dark gray clay; reddish brown glaze.

1446 (585). L. (from nozzle to nozzle) 0.107; W. (between nozzles) 0.076; H. 0.039.
Plain rim; raised band with herring-bone pattern round the discus; four rounded nozzles with air-holes at the base; signature XIONH⊏ on the reverse. Red clay; unglazed. The handle and part of one nozzle are missing.

1447 (902) (T307-L62). Plate XXI. W. 0.072; H. 0.031.
Depressed top with a low perforated handle; on the rim a double row of question marks; two nozzles with broad channel and small air-hole; double base-ring; raised loops on each side of the nozzles below. Deep red clay; unglazed. One nozzle and part of the side are missing.

UNCLASSIFIED

1448 (1174). Plate XXI.
Fragment of a lamp shaped like a boat. On the top is preserved the head of a figure with long hair and polos, in the left hand she holds a palm branch. Reddish brown clay; darker brown glaze.

1449 (1171) Plate XXI.
Fragment of a lamp with two nozzles, one of which remains. On the discus was a rosette. Soft, grayish buff clay; brown glaze, largely peeled off.

1450 (1121). Plate XXI.
Small fragment with a raised leaf pattern; the shape of the lamp is uncertain. Red clay and glaze.

TYPE XXXI

GROUP 1

1451 (1057). Plate XXI. W. 0.085; H. 0.043.
Fragment. Palm branch on the rim; raised rosette on the discus; grooved knob-like handle. Deep red clay; thin, red glaze.

1452 (1208).

Fragment. Herring-bone pattern on the rim; rosette on the discus. Deep red clay; red glaze.

1453 (1058). Figure 202. W. 0.088; H. 0.046.

Depressed rim with a pattern of alternating dotted triangles and rosettes; on the discus two dotted squares interlaced; broad channel on the neck and rudimentary volutes on the shoulders; raised base-ring. Deep red clay and glaze. The back is broken away.

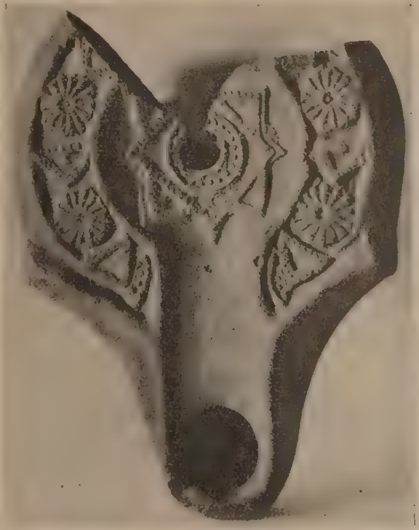

1453

Figure 202.

1454 (789). Plate XXII. L. 0.118; W. 0.073; H. 0.032.

Pattern of alternating birds and palm trees on the rim; on the discus a large figure of a peacock and a small bird above; pointed knob-handle; raised base-ring with a ridge extending to the handle. Fine, red clay; unglazed.

1455 (677). Plate XXII. L. 0.102; W. 0.063; H. 0.032.

Concentric circles and tangents on the rim; deeply concave discus with the figure of a cross; very large wick-hole; concentric circles on the neck; on the reverse within a base-ring is a cross. Red clay; unglazed. The handle is broken away.

1456 (681). Plate XXII. L. 0.122; W. 0.079; H. 0.035.

Stamped palm branch on the rim; on the discus is a Christian cross; tall, pointed handle; five globules on the reverse within a base-ring. Coarse, red clay; unglazed.

1457 (676). L. 0.10; W. 0.057; H. 0.032.

Hatchings on the rim; stamped Christian cross on the discus; palm branch on the reverse within a base-ring. Reddish brown clay; unglazed. The handle and part of the discus are missing.

1458 (1055).

Stamped palm branch on the rim; cross on the discus. Reddish brown clay, shifting to dark gray in spots; unglazed. The handle and nozzle are broken away.

1459 (1083).
Top of a lamp with stamped palm branches on the rim; jeweled cross on the discus. Dark brown clay; unglazed.

1460 (1558) (T444-L103). L. 0.108; W. 0.066; H. 0.027.
Stamped palm branches on the rim; cross on the discus. Red, micaceous clay; unglazed. Part of the discus is missing.

1461 (680). W. 0.06; H. 0.029.
Similar. Coarse, red clay; unglazed. The nozzle is missing.

1462 (1514) (T553-L160). W. 0.069; H. 0.03.
Circles and leaves on the rim; cross on the discus and a smaller cross in the channel on the neck. Dark brown clay; unglazed. The nozzle is broken away.

1463 (679). Plate XXI. L. 0.114; W. 0.067; H. 0.032.
Double row of concentric circles on the rim; cruciform monogram on the discus. Red clay; unglazed. Part of the discus is missing.

1464 (678). L. 0.12; W. 0.067; H. 0.034.
Similar. Red, micaceous clay; unglazed. Part of the discus is missing.

1465 (924) (T121-L31). Plate XXI. L. 0.095; W. 0.06; H. 0.026.
Rosettes and circles on the rim; on the discus is the monogram of Christ with the *rho* turned left; below is a conventional design. Hard, red clay; unglazed.

1466 (1355). L. 0.103; W. 0.061; H. 0.03.
Pattern of circles and palm trees on the rim; on the discus the monogram of Christ with the *rho* turned left. Hard, reddish brown clay, micaceous; no glaze.

1467 (790). Plate XXII. L. 0.115; W. 0.067; H. 0.032.
Row of four-spoked wheels on the rim; on the discus is the figure of Christ standing on a serpent, on each side an angel in the shape of a bird, very crude design. Red clay, micaceous; unglazed.

1468 (925) (T253-L43). Figure 53. L. 0.098; W. 0.061; H. 0.026.
Row of wheels on the rim; on the discus is the figure of Abraham offering up Isaac. Abraham facing to right, holds a large knife in his right hand, and his left hand rests on the head of Isaac. Above is a palm branch to indicate the

wood. Behind Abraham is a ram to which the hand of God points from above. Hard, red clay; unglazed. See p. 118 and cf. Stuhlfauth, *Röm. Mitt.,* XIII, 1898, pl. X, 10; Taramelli, *Not. Scav.*, 1903, p. 487, fig. 13; Le Blant, *R. Arch.,* XXIX, 1875, p. 3. For a discussion of the Sacrifice of Isaac in Early Christian Art, see article by A. M. Smith, *A.J.A.,* XXVI, 1922, pp. 159 ff. where an extensive list of monuments is given.

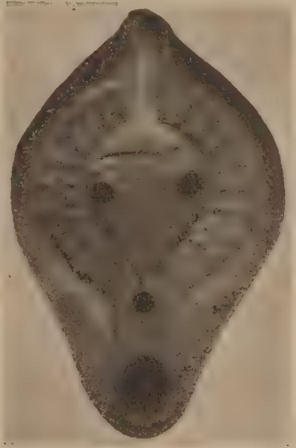

1469

Figure 203.

1469 (1231). Figure 203. L. 0.11; W. 0.075; H. 0.031.
Row of oblong leaves on the rim; on the discus the figure of a stag. Hard, dark red clay; unglazed. Part of the reverse is missing. Cf. Miltner, *Jahreshefte des Öster. Arch. Inst.,* XXIV, 1929, *Beiblatt,* p. 151, fig. 63, 14.

1470 (1362).
Fragment. On the rim alternating trees and triangles; on the discus the figure of a lion (?). Dark brown clay, micaceous; unglazed.

1471 (783). Figure 204.
Alternating half circles and trees on the rim; on the discus the figure of a messenger, to right, with a cluster of grapes. Red clay; unglazed. The front half is missing.

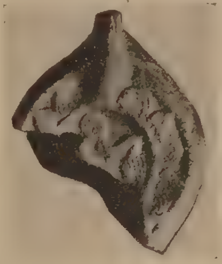

1471

Figure 204.

1472 (782).
A row of heart-shaped designs on the rim; conventional designs on the discus. Reddish brown clay; unglazed. The front half is missing.

1473 (1488) (T453-L106). L. 0.094; W. 0.06; H. 0.025.
Alternating trees and triangles on the rim; uncertain design on the discus. Grayish brown clay, micaceous; unglazed. Part of the discus is missing.

1474 (913) (T17-L10). W. 0.062; H. 0.027.
Alternating hearts and squares on the rim; conventional design on the discus. Hard, red clay; unglazed. The nozzle is broken away.

1475 (1232). L. 0.089; W. 0.054; H. 0.026.
Triangles and circles on the rim. Hard, brown clay; unglazed. The discus and the lower part of the nozzle are missing.

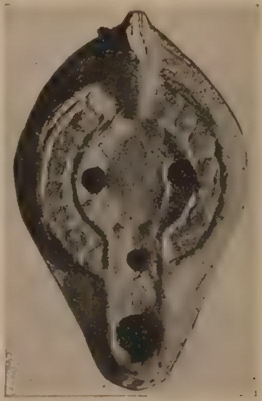
1476 (1547) (T416-L92). L. 0.087; W. 0.056; H. 0.026.
Squares and circles on the rim; indistinct design on the discus. Brick red clay; unglazed.

1477 (923) (T334-L74). L. 0.082; W. 0.051; H. 0.026.
Triangles on the rim; indistinct rosette on the discus. Hard, red clay; unglazed.

1478 (1082). W. 0.065; H. 0.028.
Leaf pattern on the rim; an uncertain design on the discus. Reddish brown clay; unglazed. The nozzle and part of the discus are missing.

1479 (673). Figure 205. L. 0.106; W. 0.066; H. 0.028.
Row of concentric circles on the rim; an indistinct design on the discus; in the channel on the neck are two small human figures facing each other. Hard, reddish brown clay; unglazed.

1480 (915) (T24-L11). L. 0.104; W. 0.062; H. 0.028.
Stamped palm branches on the rim; cross on the discus. Reddish brown clay; unglazed. Parts of the handle and discus are missing.


1479
Figure 205.

1481 (912) (T13-L7). L. 0.096; W. 0.062; H. 0.023.
Squares and circles on the rim; an indistinct design on the discus. Grayish brown clay; unglazed. Damaged in fire.

1482 (674). Plate XXII. W. 0.07; H. 0.028.
Row of concentric circles on the rim; on the discus the figure of a dove and a wheel; in the channel on the neck is a cross within a circle. Red clay; thin, red glaze. The nozzle and part of the right side are missing.

1483 (675). Plate XXII. L. 0.102; W. 0.057; H. 0.027.
Circles, triangles, and rosettes on the rim; same discus design as that of the preceding. Red, micaceous clay; unglazed.

1484 (788).
Bottom of a Christian lamp with the letter B (Plate XXXIII) on the reverse. Coarse, brown clay, micaceous; unglazed.

GROUP 2

1485 (684). L. 0.095; W. 0.053; H. 0.025.
Raised circles on the rim; on the discus the figure of a dove. Soft, red clay; unglazed.

1486 (682). Plate XXII. L. 0.093; W. 0.053; H. 0.026.
Similar. Soft, red clay; unglazed.

1487 (683). L. 0.09; W. 0.052; H. 0.028.
Similar. Soft, red clay; unglazed.

1488 (685). L. 0.083; W. 0.048; H. 0.025.
Similar. Soft, red clay; unglazed.

1489 (686). Plate XXII. L. 0.093; W. 0.057; H. 0.03.
Raised palm branch pattern on the rim; figure of a bird on the discus. Soft, red clay; unglazed. The handle is broken away.

1490 (687). L. 0.089; W. 0.054; H. 0.029.
Circles and elongated dots on the rim; figure of a bird on the discus; palm branch in the channel on the neck. Soft, red clay; unglazed. Part of the back is broken away.

1491 (688). L. 0.089; W. 0.056; H. 0.027.
Indistinct design on the rim; studded tree on the discus. Soft, red clay; unglazed.

1492 (695). L. 0.089; W. 0.051; H. 0.029.
Rosettes and circles on the rim; studded tree on the discus. Soft, red clay; unglazed.

1493 (690). Plate XXII. L. 0.085; W. 0.049; H. 0.029.
Raised dots on the rim and a studded tree on the discus. Soft, red clay; unglazed.

1494 (696). L. 0.091; W. 0.051; H. 0.024.
Similar to No. 1492. Soft, red clay; unglazed.

1495 (697). L. 0.08; W. 0.045; H. 0.025.
Raised circles on the rim; studded tree on the discus. Soft, red clay; unglazed.

1496 (693). L. 0.079; W. 0.045; H. 0.029.
Indistinct design on the rim; studded tree on the discus. Soft, red clay; unglazed.

1497 (689). L. 0.087; W. 0.056; H. 0.026.
Raised dots on the rim; on the discus is a tree resembling a cross. Soft, red

clay; unglazed. For other Christian lamps with palm trees see Skias, Ἀρχ. Ἐφ., 1918, pp. 16, 18, figs. 9 and 10.

1498 (692). L. 0.086; W. 0.057; H. 0.022.
Small raised circles on the rim; on the discus a studded tree resembling a cross. Soft, red clay; unglazed.

1499 (694). Plate XXII. L. 0.086; W. 0.051; H. 0.026.
Raised dots on the rim; on the discus the figure of a cross resembling the tree on the preceding. Soft, red clay, micaceous; unglazed.

1500 (691). L. 0.09; W. 0.051; H. 0.024.
Like the preceding with an indistinct design on the rim and discus. Soft, red clay, slightly micaceous; unglazed. Part of the discus is missing.

TYPE XXXII

1501 (701). Plate XXIII. Diam. 0.098; H. 0.029.
Large circular lamp with a broad rim on which are patterns of circles, rosettes, leaves, etc.; similar designs on the discus; wick-hole on the rim; pointed cone-shaped handle; base-ring on the reverse and, within, raised dots arranged in fours. Fine, red clay; unglazed. Parts of the bottom and discus are missing.

1502 (702). Plate XXIII.
Front part of a lamp with dolphins, circles, and conventional designs on the rim; on the discus are rays and rows of small circles; base-ring on the reverse. Fine, red clay; unglazed.

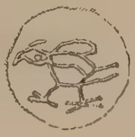
1503 (703). Diam. 0.082; H. 0.026.
On the rim are dots, crosses, and conventional designs; rays on the discus; dotted circles on the reverse within a base-ring. Fine, red clay; unglazed. The front part is missing.

1504 (1286). W. 0.084; H. 0.023.
Fragment. Double row of raised leaf pattern on the rim; base-ring on the reverse. Fine, red clay; unglazed.

1505 (1287).
Small fragment of a lamp with the same designs as on No. 1502. Fine, red clay; unglazed.

1506 (705). Plate XXIII. Diam. 0.081; H. 0.022.
Broken guilloche pattern on the rim; on the discus are four leaves and a guilloche pattern in the form of a cross; low base-ring. Grayish brown clay, micaceous; unglazed.

1507 (706). Plate XXIII. Diam. 0.07; H. 0.019.
Small circular lamp with indistinct patterns on the rim and discus; on the reverse is the crude figure of a bird (Fig. 206). Porous, buff clay; unglazed.



1507 Reverse.

Figure 206.

1508 (707). Diam. 0.07; H. 0.019.
Like the preceding. Porous, buff clay; unglazed.

1509 (704). Plate XXIII. Diam. 0.082; H. 0.028.
Large concentric circles on the rim and four smaller circles on the discus; low base-ring. Red clay, slightly micaceous; unglazed.

1510 (1288).
Fragment. Dolphins and conventional designs on the rim; plain discus. Brick red clay; unglazed.

TYPE XXXIII

1511 (786). Plate XXIII.
Fragment. Slanting rays on the rim; row of dots round the discus on which is a conventionalized figure of the Mosaic candlestick (?) (see p. 121). Red clay; unglazed.

1512 (1213). Plate XXIII. L. 0.10; H. 0.035. Theatre Area.
Left half of a lamp with raised lines and circles on the rim; plain discus surrounded by a channel; raised base-ring. Red clay; unglazed.

1513 (648). L. 0.085; W. 0.057; H. 0.026.
Slanting rays on the rim; row of dots round the discus on which is a crude figure of a bird; flat knob-like handle; flat bottom. Red, micaceous clay; unglazed.

1514 (649). L. 0.085; W. 0.057; H. 0.026.
Similar. Grayish brown clay, micaceous; unglazed.

1515 (650). Plate XXIII. L. 0.085; W. 0.057; H. 0.026.
Similar. Red clay, highly micaceous; unglazed.

TYPE XXXIV

1516 (791). Plate XXIII. L. 0.072; W. 0.04; H. 0.025.
Raised edge round the top on which is a raised design like a palm branch, perhaps a conventionalized Mosaic Candlestick; vertical loop handle made by hand. Coarse, drab-colored clay; unglazed.

BYZANTINE LAMPS

TYPE XXXV

1517 (1503) (T534-L152). Figure 54. W. 0.072; H. 0.044.
Bowl-shaped wheel-made lamp with a raised edge round the central opening; flat vertical handle; flat bottom. Pale red clay; unglazed. The nozzle is broken away.

1518 (1175). Plate XXIV. Diam. 0.079; H. 0.029.
Almost straight sides converging toward the bottom; concave top with a raised edge round the central opening; narrow depression round the edge; no handle; small wick-hole at the edge of the top. Brick red clay; unglazed. For the shape cf. Walters, p. 27, No. 156, fig. 37.

1519 (1289). Plate XXIV. Diam. 0.098.
Convex top surrounded by a raised edge, which is bent down to form the nozzle in front of the wick-hole; on the bottom is a break showing that the lamp was attached to a stand. Red clay, turned gray on the surface; no glaze. Part of the top is restored.

1520 (1290).
Same shape as that of the preceding but without the stand; from the edge round the top to the central opening a handle was attached. Coarse, red clay; greenish brown glaze, covering the top only. The handle is missing and the outer edge is chipped away.

1521 (1292). Diam. 0.088; H. 0.019.
Convex top surrounded by a raised edge; handle at the back; wick-hole at the edge of the top. Red clay; hard, brown glaze. Part of the handle and outer edge are broken away.

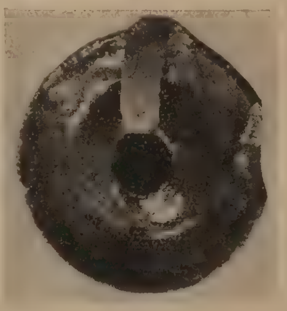

1522

Figure 207.

1522 (1297). Figure 207. Diam. 0.081; H. 0.022.
Like the preceding. Coarse, red clay; dark brown glaze.

1523 (1293).

Similar. Round the central opening is a narrow groove. Red clay; greenish brown glaze. The handle and part of the outer edge are broken away.

1524 (1296).

Similar. Red, micaceous clay; dark brown glaze. The handle and part of the outer edge are broken away.

1525 (1300).

Similar. Red clay; dark brown glaze. The handle and part of the outer edge are broken away.

1526 (1294).

Similar. Red clay; brown glaze. The front half is broken away.

1527 (1295).

Similar. Red, micaceous clay; light brown glaze. The handle and the front are broken away.

1528 (1298).

Similar. Coarse, red clay, micaceous; greenish brown glaze. The handle and front are broken away.

1529 (1303).

Similar. Red, micaceous clay; brown glaze. The handle and part of the outer edge are broken away.

1530 (1299). PLATE XXIV.

Similar. Red clay; dark brown glaze. Part of the outer edge is broken away.

1531 (1302).

Similar, but with two wick-holes opposite each other. Red, micaceous clay; dark brown glaze. The handle and part of the outer edge are broken away.

1532 (1304).

Similar with a single wick-hole. Coarse, red clay; greenish brown glaze. The handle and outer edge are broken away.

1533 (1301).

Similar. Red clay; brown glaze. The handle and part of the outer edge are broken away.

1534 (1397). Diam. *ca.* 0.094; H. 0.023.

Similar. Red clay; greenish brown glaze. Part of the outer edge is broken away.

1535 (1396). Diam. 0.097; H. 0.027.
Similar. Coarse, red clay; greenish brown glaze. The handle and part of the outer edge are broken away.

1536 (1306).
Similar. Coarse, red clay; brown glaze, partly turned white; seems to have been injured in fire. The handle and the front are missing.

1537 (1291).
Similar in shape. Coarse, red clay; unglazed. The handle and front part are missing.

1538 (1308).
Similar in shape. Below is a break showing that the lamp was attached to a stand. No handle. Pale yellow clay; green glaze. The outer edge is partly broken away.

1539 (1551) (T427-L96). H. 0.031.
Like the preceding. Red clay; green glaze. Part of the outer edge and the stand are missing.

1540 (1540) (T406-L85). H. 0.028.
Similar. Buff clay; fine, green glaze. Part of the outer edge and the stand are broken away.

1541 (1307).
Similar but without the stand. Light red clay; green glaze covering the entire lamp. The handle and the outer edge are broken away.

1542 (1305). Figure 208.
Similar but with a small, semi-globular top. Red clay; dark brown glaze, covering the whole lamp. The handle and the outer edge are broken away.

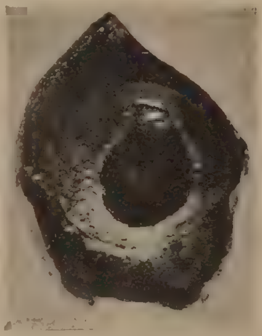

1542

Figure 208.

1543 (1309). Plate XXIV.
Similar. Red clay; green glaze covering the whole lamp. The handle and part of the outer edge are broken away.

1544 (1549) (T421-L94). H. 0.023.
Similar. The outer edge is pinched down in front of the wick-hole to form the nozzle. Coarse, reddish clay; green glaze covering the whole lamp. The handle and part of the outer edge are broken away.

1545 (1310).

Similar, with a very small top, and the wick-hole too small for a wick. Red clay; green glaze. The handle and outer edge are broken away.

1546 (1311). PLATE XXIV.

Small, semi-globular top with a wick-hole merely indicated on the outside. The outer edge is pinched down to form the nozzle. Buff clay; pale green glaze. The handle and part of the right side are broken away.

TYPE XXXVI

1547 (1316).

Lower part of a stand with hollow stem. Coarse, buff clay; green glaze.

1548 (1317). PLATE XXIV.

Upper part of a stand with two lamps. On the top is a lamp with the edge bent down to form the nozzle, and a conical projection in the centre, and below a similar but smaller lamp attached to the stand. A handle extended from one lamp to the other. Red clay; green glaze over a coat of white. The stem is broken off below the lower lamp.

1549 (1319).

Fragment of a lamp like the preceding. Only part of the upper lamp is preserved. Red clay; dark green glaze.

1550 (1323). Total H. 0.23.

Double lamp on a stand like the preceding. The greater part of the lamps themselves is missing, but the handle and stand remain. Coarse, buff clay; greenish brown glaze, covering the upper lamp; the lower lamp and the upper part of the stand are covered with a dull brown slip.

TYPE XXXVII

1551 (1315).

Fragment of a double suspension lamp. Only part of the lower lamp and the cylindrical stem are preserved. Pale red clay; unglazed, but drops of green glaze show that the upper part was glazed.

1552 (1312).

Small fragment of a lamp like the preceding. Red clay; dark brown glaze.

1553 (1313).

Fragment of a lamp like the preceding. Buff clay; green and blue glaze.

1554 (1314).
Fragment of a double lamp like the preceding. On the lower lamp the edge is bent down in three places to form nozzles. The upper part is mostly missing. Pale red clay; green glaze.

1555 (1318). Plate XXIV. Total H. 0.084.
Like the preceding, with a hollow stem projecting above the upper lamp, through which a cord for suspension was passed; no handle. Red clay; green glaze over a coat of white. Part of the lower lamp is broken away.

1556 (1320).
Part of a double suspension lamp like the preceding, with three nozzles on the upper lamp. Coarse, buff clay; yellow glaze over a coat of white. The lower lamp and the upper part of the stem are broken away.

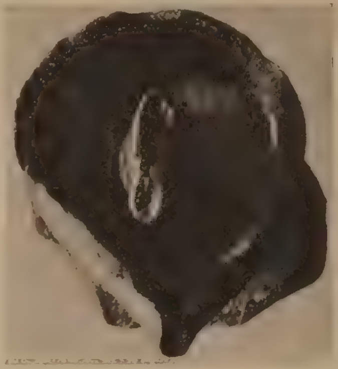

1557

Figure 209.

1557 (1471). Figure 209. W. *ca.* 0.08; H. 0.083.
Double suspension lamp, with a cylindrical stem flattened and perforated for the attachment of the suspension cord. Buff clay; light green glaze. Part of the lower lamp is broken away.

UNCLASSIFIED

1558 (158). Plate XXIV. L. 0.10; W. 0.07.
Conical top with a high edge round the filling-hole; long, pointed nozzle with a large wick-hole; vertical handle; flat bottom. Red clay; unglazed. Part of the top and handle are broken away.

1559 (1321). Figure 210. W. 0.067; H. 0.064.
Concave top with a tall neck round the wick-hole; small nozzle; the handle is attached to the top of the neck and the body of the lamp. Buff clay; green glaze covering the top only.

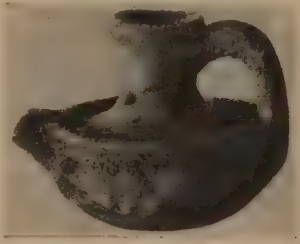

1559

Figure 210.

1560 (1322). Plate XXIV.
Resembling the preceding but with a low edge round the wick-hole and a small vertical loop handle; flat bottom. Buff clay; green and white glaze. The nozzle is broken away.

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Κ 125, 850, 854, 855, 857, 937, 938, 939, 952, 993, 1014, 1018, 1022, 1076, 1077, 1078, 1080, 1081, 1089, 1144, 1145, 1146, 1147, 1311. Cf. *A.J.A.*, VII, 1903, p. 349; Ἀρχ. Ἐφ., 1906, p. 114.

ΚΑΛΛΙΣΤΟΥ 570, 571, 600, 737, 738, 739, 740, 741. Cf. Ἀρχ. Δελτ., 1919, p. 48; *Bull. Arch. Dalm.*, 1924-1925, p. 187; National Museum, Athens, No. 3178.

ΚΑΡΠΟΥ 553, 742, 743, 1092, 1386. See p. 97, and cf. Dörpfeld, *Alt-Ithaka,* I, p. 255, and II, pl. 75, 7; Waldhauer, pl. B, 558 (incorrectly given in his text, p. 69); National Museum, Athens, Nos. 3167 and 3099.

ΚΡΑΥΓΑΤΟΥ 700.

ΚΡΗΣΚΕΝΤΟΣ 538, 679. See p. 97, and cf. Walters, No. 1224; *B. C. H.,* XXXII, 1908, p. 174 (5); Πρακτικά, 1913, p. 99, No. 8; Ἀρχ. Ἐφ., 1922, p. 70, No. 5; National Museum, Athens, Nos. 3169 and 3346.

ΚΛ (?) 821, 826, 827.

ΚΥ 786, 804, 817, 818, 819, 820, 821 (?), 826 (?), 827 (?), 832, 833, 834, 856, 858, 865, 930, 945, 960, 961, 982, 994, 996, 1002, 1007, 1009, 1017, 1023, 1024, 1027, 1028, 1044, 1046, 1047, 1050, 1091, 1100, 1143, 1209, 1270, 1271, 1342, 1387, 1388, 1389, 1390, 1391. Cf. *A.J.A.,* VII, 1903, p. 347; Ἀρχ. Ἐφ., 1906, p. 113; National Museum, Athens, No. 3299; numerous examples from the Ceramicus in Athens.

ΛΕ 1198, 1385. This occurs among the lamps from the Ceramicus in Athens.

ΛΕΩ – – – 744.

ΛΟΥΚΙΟΥ 582, 603, 745, 746, 747, 748, 749. See p. 97, and cf. Walters, No. 1215; Πρακτικά, 1913, p. 100, No. 18; Ἀρχ. Ἐφ., 1912, p. 70, Nos. 6 and 7; *Bull. Arch. Dalm.,* 1893, p. 38, 1895, p. 9, 1907, p. 132; Baur, *Stoddard Collection,* No. 637; *C. I.G.,* IV, 8486b; *I.G.,* XIV, 2405, 21; *C. I. L.,* XV, 6883; *Annuario della Reg. Scuola Arch. d'Atene,* II, 1916, pp. 184-185; Kunsthistorisches Museum, Vienna, No. 2054; Bibliothèque Nationale, Paris, Reg. H. 1153; National

Museum, Athens, Nos. 3106, 3164, 3165; one example from the Ceramicus in Athens.

LVCI 453. See references on p. 97, note 4.

M 812, 862, 918, 984, 1000, 1053, 1074, 1123, 1190, 1229. Cf. *A.J.A.*, VII, 1903, p. 349; Ἀρχ. Ἐφ., 1909, p. 114; and some examples from the Ceramicus in Athens.

ΜΑΙΚΙΟΥ 750.

ΜΑΡΚΙΑΝΟΥ 583.

ΜΙΑ 555. See references on p. 97, note 1.

ΜΙΝΙΚΙΑΝΟΥ 560. Cf. National Museum, Athens, Nos. 3111, 3357; one example from the Ceramicus in Athens.

ML 454.

MYRO 526, 527. Cf. *R. Arch.*, XXXIII, 1898, p. 238, Nos. 60, 61; *Herculaneum et Pompei*, VII, pl. 54; Waldhauer, No. 555.

Ν 1392.

ΝΗΦΑΜ (?) 889.

ΟΙΚΟΝΟΜΟΥ 751. Cf. Bibliothèque Nationale, Paris, No. 5295.

ΟΚΤΑΒΙΟΥ 752, 1433. See p. 97, and cf. *Annali d. Inst.*, XLVIII, 1876, pl. R 3; *I.G.*, XIV, 2405, 27; National Museum, Athens, Nos. 3120, 3123.

ΟΛΥΜΠΙΑΝΟΥ 753. Cf. National Museum, Athens, Nos. 3127, 3296.

ΟΝΗΣΙΜΟΥ 754. See p. 97, and cf. *C.I.G.*, IV, 8490; *I.G.*, XIV, 2405, 26.

ΠΑ 849, 851, 879. Cf. *A.J.A.*, VII, 1903, p. 347; Ἀρχ. Ἐφ., 1906, p. 114; some examples from the Ceramicus in Athens.

ΠΑΡΔΟΥ 590. Cf. National Museum, Athens, No. 3104; Walters, No. 1206 probably has the same signature.

ΠΕ 822 (?), 843, 1393.

- - ΠΛΙ - - 758.

ΠΟΜΠΗΙΟΥ (?) 736.

ΠΟΥΒΛΙΟΥ 552. Cf. *Fouilles de Delphes*, V, p. 190, No. 542.

ΠΡΕΙΜΟΥ 566, 755, 756, 757. See p. 97, and cf. Walters, Nos. 1204, 1213, 1217, 1222; *Sammlung Sabouroff*, I, pl. LXXV; *C.I.G.*, IV, 8491; *I.G.*, XIV, 2405, 33; *C.I.L.*, XV, 6886 a; National Museum, Athens, Nos. 3101, 3102, 3103, 3133, 3173, 3200, 3205, 3207, 3358; Candia Museum, Nos. 903, 918.

ΠΡΙΜΟΥ 692.

ΠΧ 962.

ΠΩΣΦΟΡΟΥ 573, 574, 616, 695, 696, 697. Cf. Walters, No. 1214; *Fouilles de Delphes,* V, p. 188, No. 515; and one lamp from Nicopolis, in the Museum at Prevesa.

– – – – Ρ 1004.

ΡΑ 412.

SABINUS POPILLIUS 461. See references on p. 82.

ΣΕΒΗΡΟΣ 572. Cf. Πρακτικά, 1913, p. 100, No. 19; Waldhauer's No. 470, pl. XLIV, seems to have the same inscription.

ΣΕΚΟΥΝΔΟΥ 537, 693, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777. See p. 97, and cf. National Museum, Athens, No. 3139.

ΣΙΤΟΚΛΑΣΙΟΥ 1039. It is open to question whether this is a lampmaker's signature or pertains to the use of the lamp. It might have some connection with the Christian festival Ἀρτοκλασία, at which lights play an important role. See Xanthoudides, *B. S. A.,* XII, 1905-1906, pp. 20 ff.

ΣΠΩΣΙΑΝΟΥ 599, 778, 779. Cf. Walters, No. 1223; *Fouilles de Delphes,* V, p. 188, No. 523; *Sammlung Sabouroff,* pl. LXXV, note 10, Nos. 5020 and 5022; *Stoddard Collection,* p. 282, No. 639; Πρακτικά, 1913, p. 98, No. 4; Ἀρχ. Ἐφ., 1922, p. 73, No. 22; *I.G.,* XIV, 2405, 40; National Museum, Athens, Nos. 3095, 3105, 3174, 3195, 3229, 3363; and two examples from the Ceramicus in Athens.

ΣΤ 792, 963, 972, 997, 1006, 1013, 1038, 1048, 1244, 1396. Cf. *A.J.A.,* VII, 1903, p. 348; Ἀρχ. Ἐφ., 1906, p. 114; and numerous examples from the Ceramicus in Athens.

ΣΤΕΦΑΝΟΥ 780.

ΣΤΡ 946, 1133, 1397. Cf. *A.J.A.,* VII, 1903, p. 348; Waldhauer, No. 490; and some examples from the Ceramicus in Athens.

ΣΥΝΦΟΡΟΥ 575, 576. Cf. National Museum, Athens, No. 3321.

ΣΩ 814, 841, 846, 847, 848, 859, 868, 869, 870, 875, 876, 893, 941, 942, 943, 1199, 1329, 1356, 1361, 1394, 1395. Cf. *A.J.A.,* VII, 1903, p. 348; and numerous examples from the Ceramicus in Athens.

ΣΩΤΗΡ 953. Cf. *A.J.A.,* VII, 1903, p. 348; Ἀρχ. Ἐφ., 1906, p. 118; and some examples from the Ceramicus in Athens.

ΣΩΤΗΡΙΔΑ 781, 782, 783, 784. Cf. Walters, Nos. 1219, 1220; and one lamp from Nicopolis in the Museum at Prevesa.

Τ 975, 998, 1042, 1189, 1398. Cf. *A.J.A.,* VII, 1903, p. 349; Ἀρχ. Ἐφ., 1906, p. 114; and some examples from the Ceramicus in Athens.

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ADDENDA ET CORRIGENDA

Page 24, line 10 from the top: for 'Shichtheit', read 'Schlichtheit'.

Page 26, line 4 from the bottom: for 'trsanfer,' read 'transfer'.

Page 40, last paragraph. Some early Greek lamps, discovered since the printing of this part of the book, have a well formed base.

Page 52, line 8 from the top: for 'This the kind', read 'This kind'.

Page 60, Fig. 26. Complete lamps with stand like our No. 288 have been discovered at Nicopolis, one of which is shown in Πρακτικὰ 1913, page 102, fig. 10.

Page 74, line 6 from the top: for 'characteristies', read 'characteristics'.

Page 75, last line: for 'of Roman empire', read 'of the Roman Empire'.

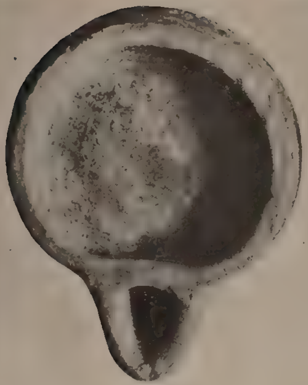
Page 88, second paragraph. In the small museum at Prevesa, which I did not visit until most of the book was in print, are two factory lamps, one signed FORTIS, both of which were apparently discovered at Nicopolis.

Page 107, line 5 from the top: for 'he', read 'the'.

Page 219, No. 857: 'for signature KY', read 'signature K'.

PLATES

PLATE I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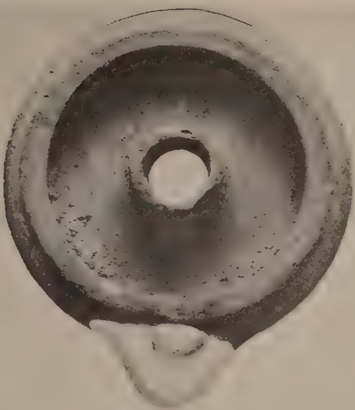
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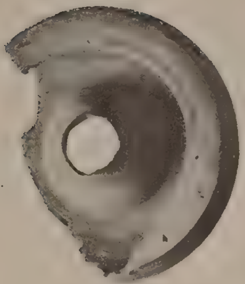
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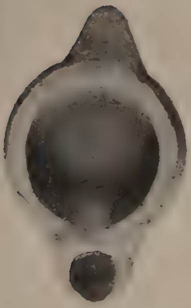
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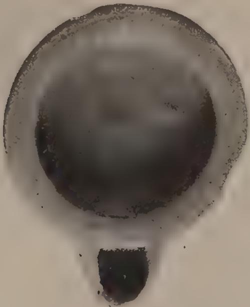
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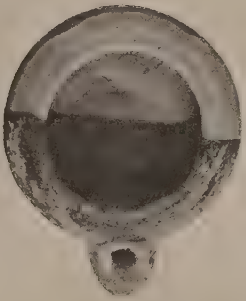
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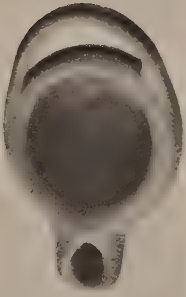
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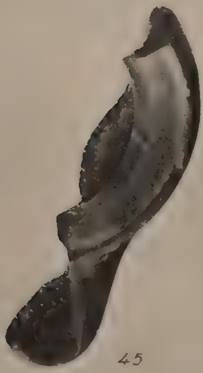
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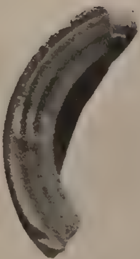
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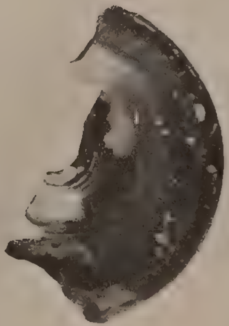
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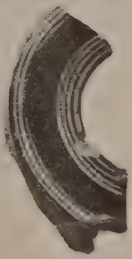
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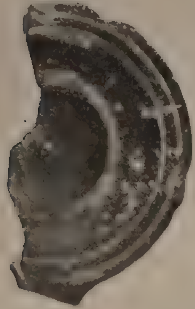
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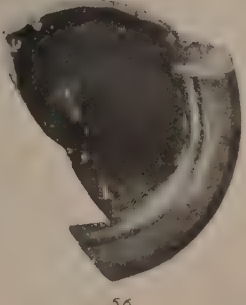
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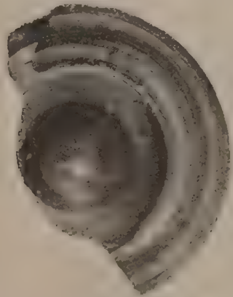
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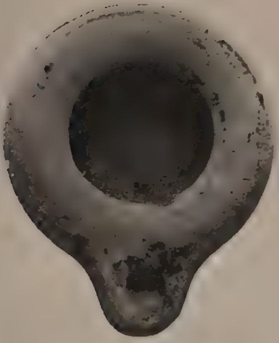
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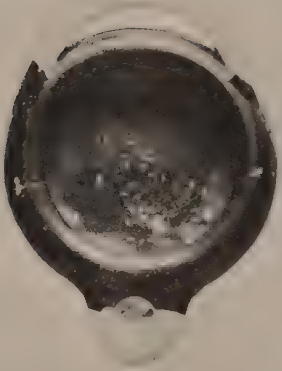
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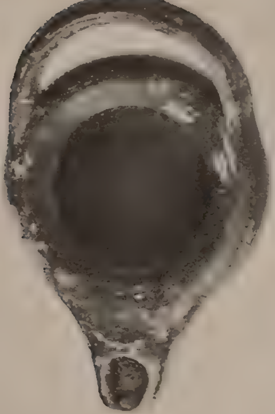
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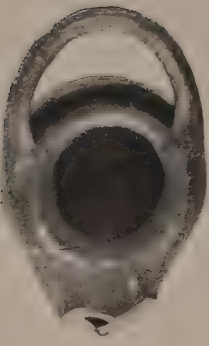
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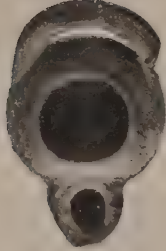
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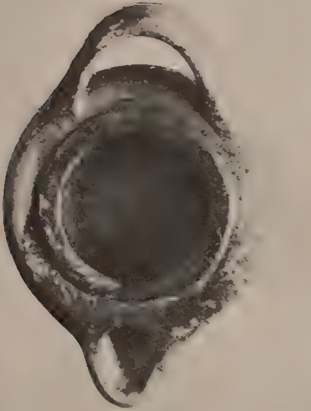
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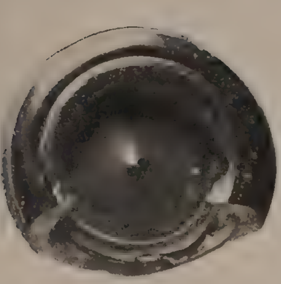
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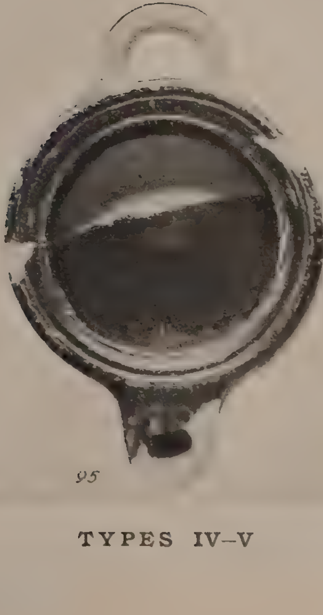
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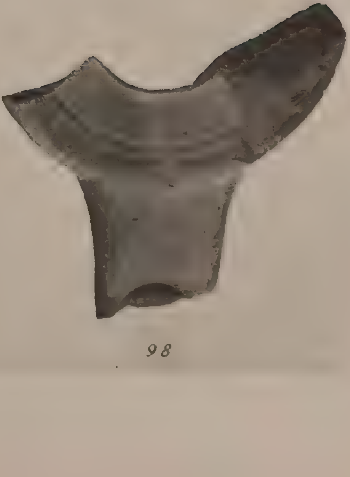
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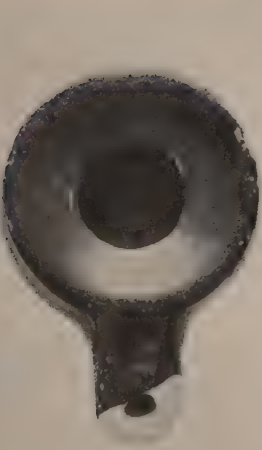
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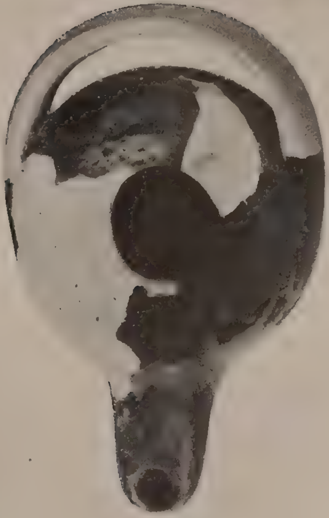
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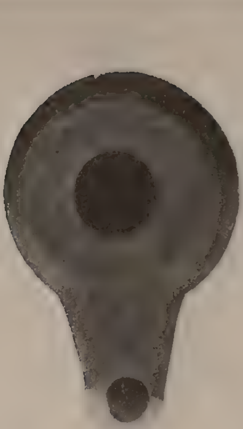
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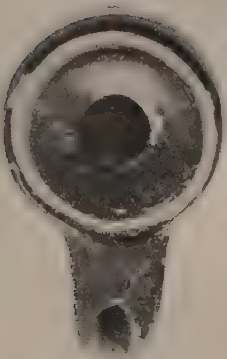
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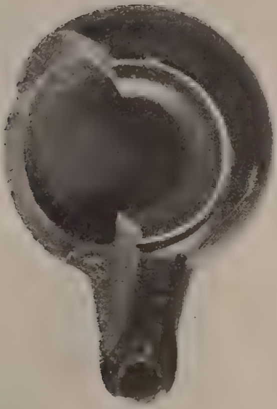
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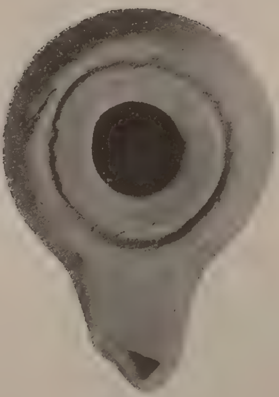
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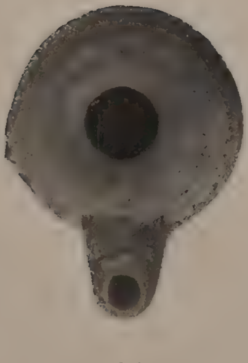
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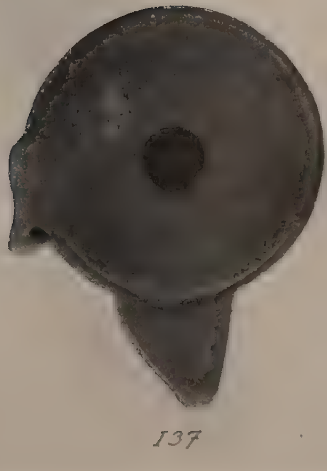
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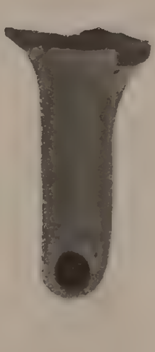
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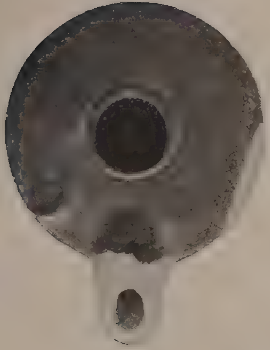
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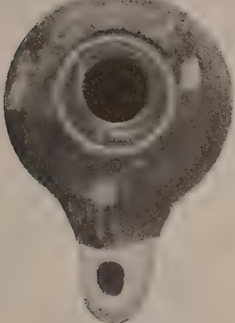
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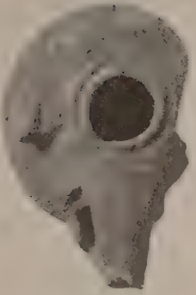
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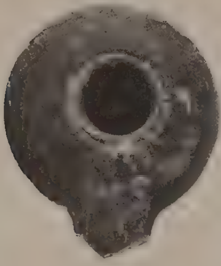
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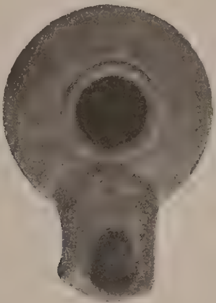
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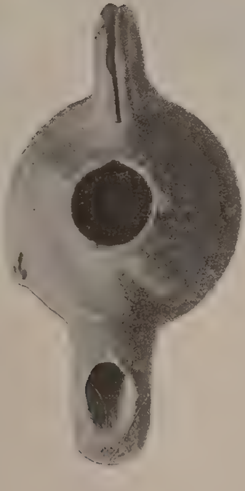
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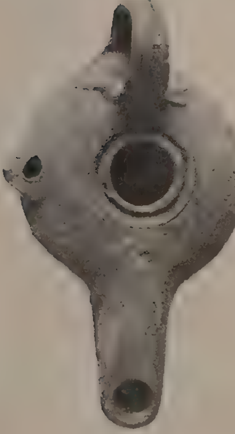
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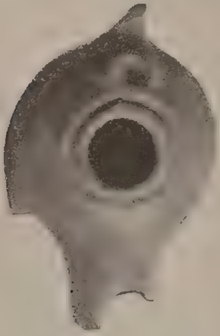
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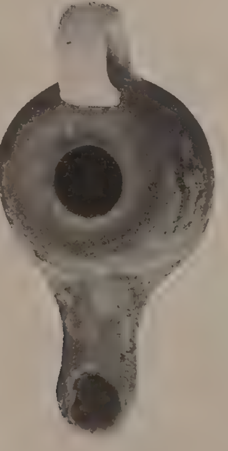
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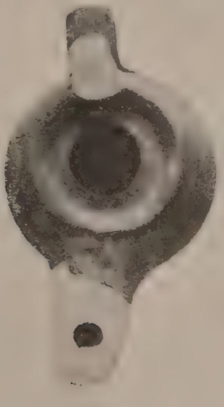
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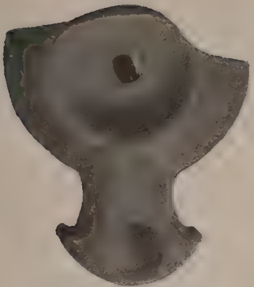
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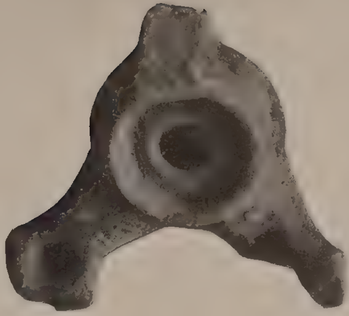
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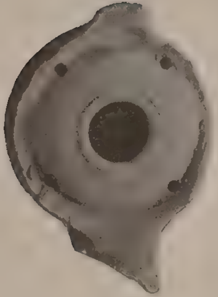
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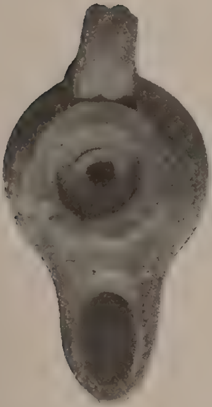
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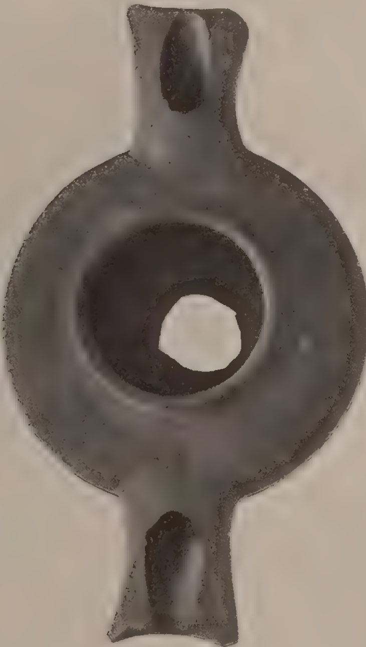
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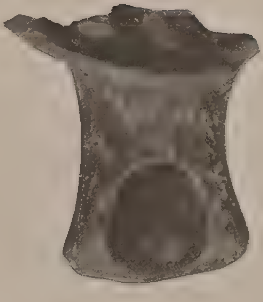
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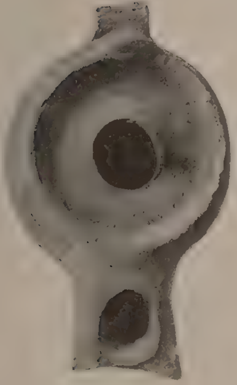
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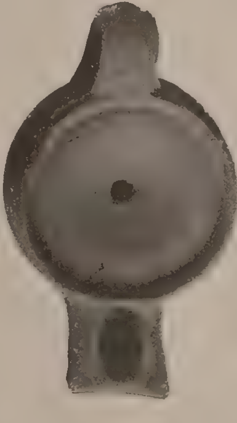
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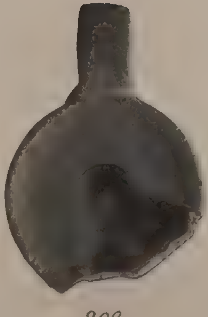
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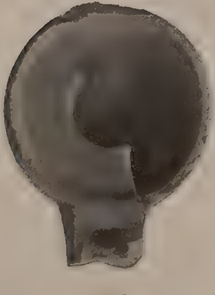
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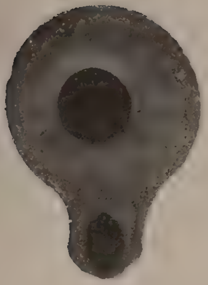
PLATE VI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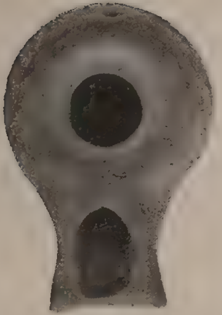
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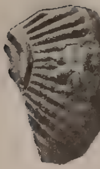
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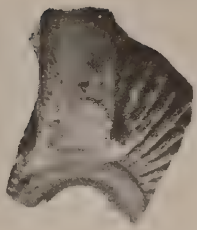
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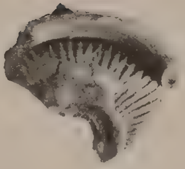
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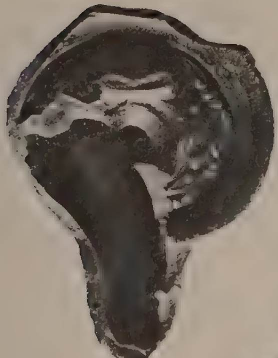
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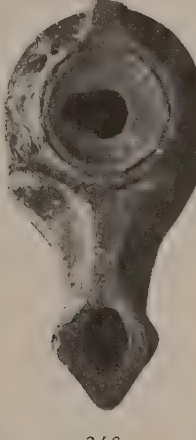
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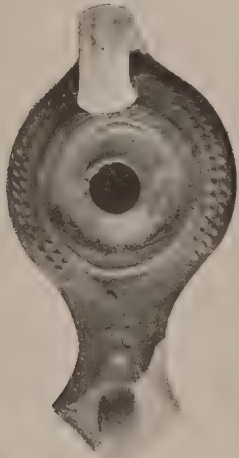
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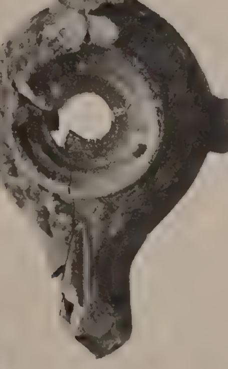
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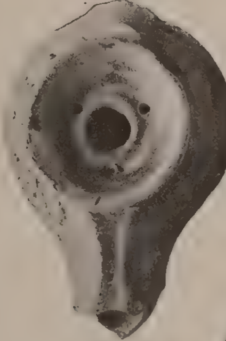
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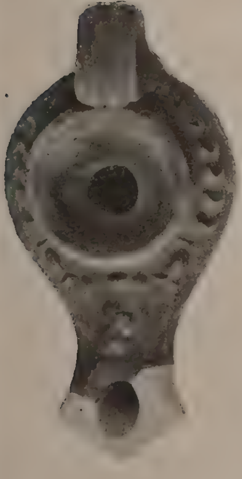
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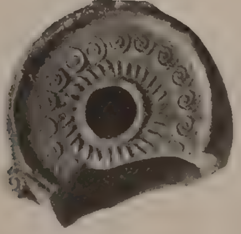
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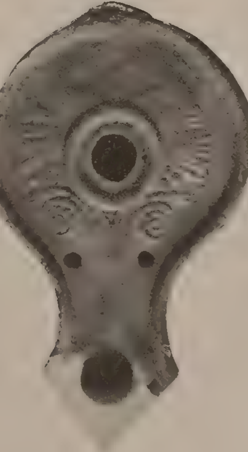
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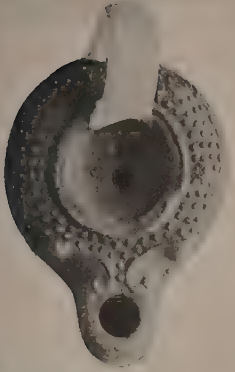
TYPES XVII–XIX



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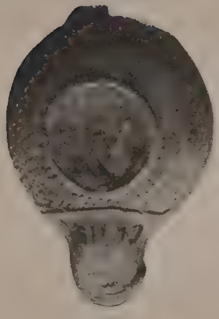

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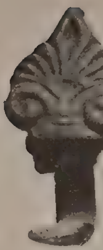

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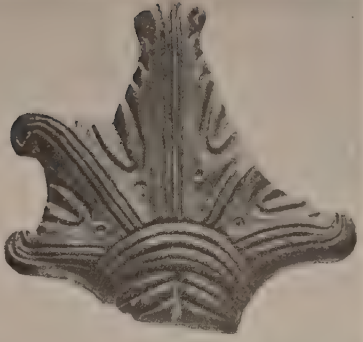

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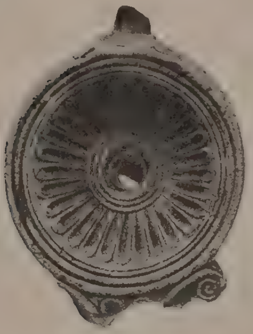

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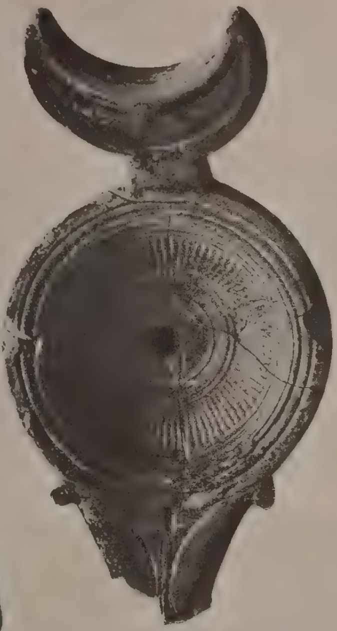

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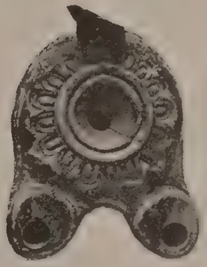

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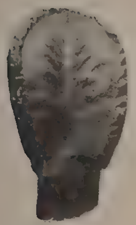

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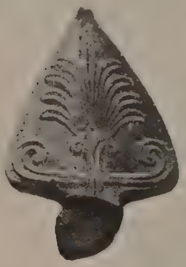

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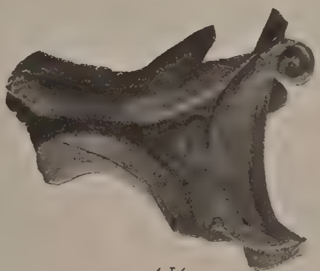

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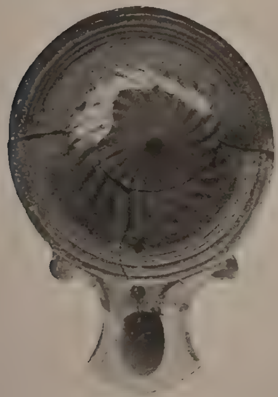

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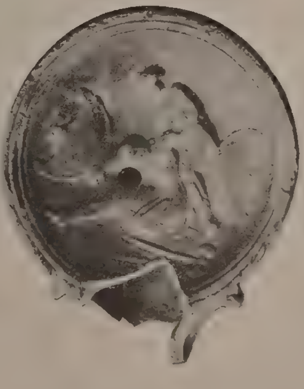

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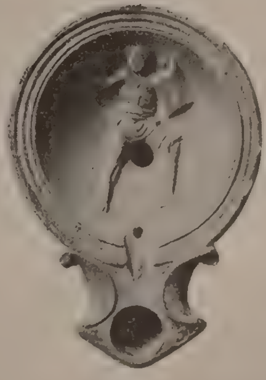

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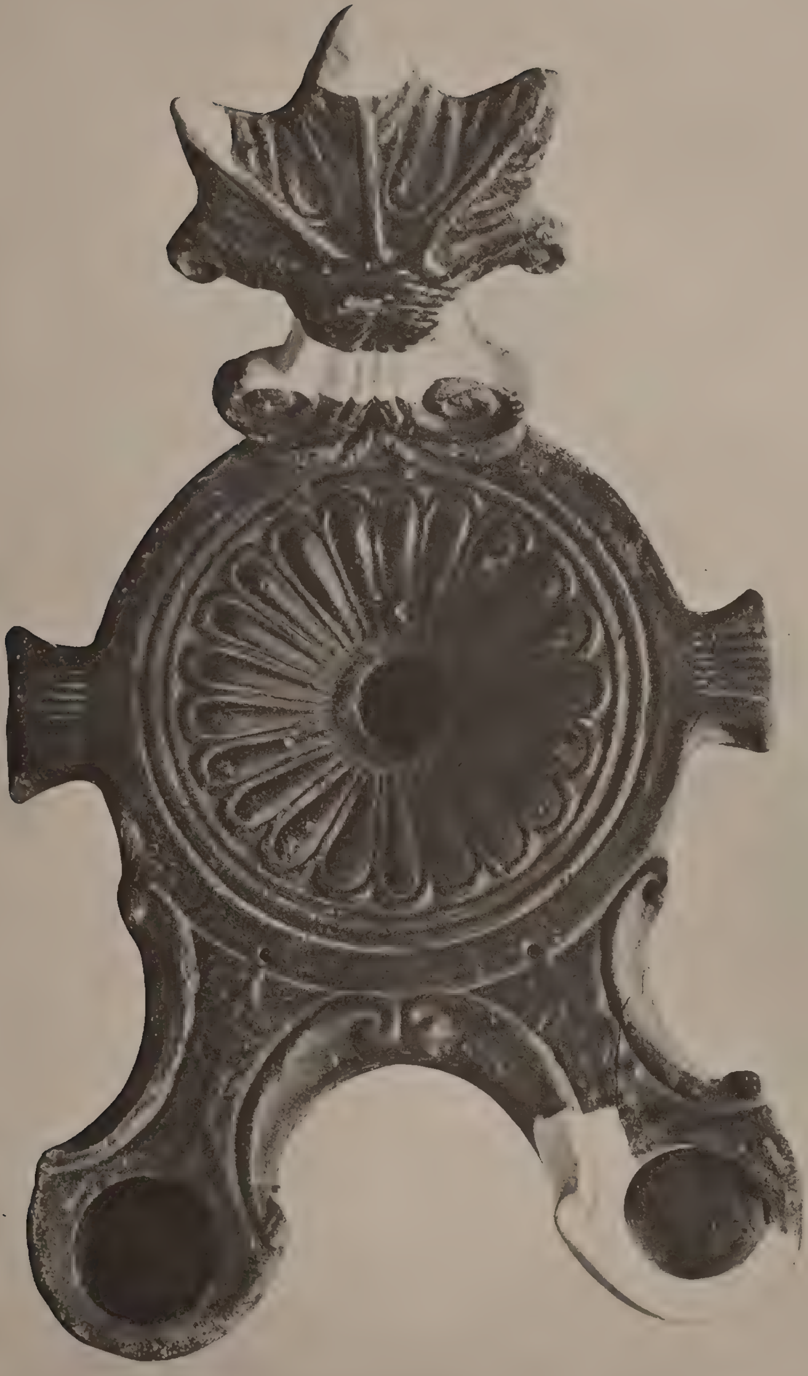
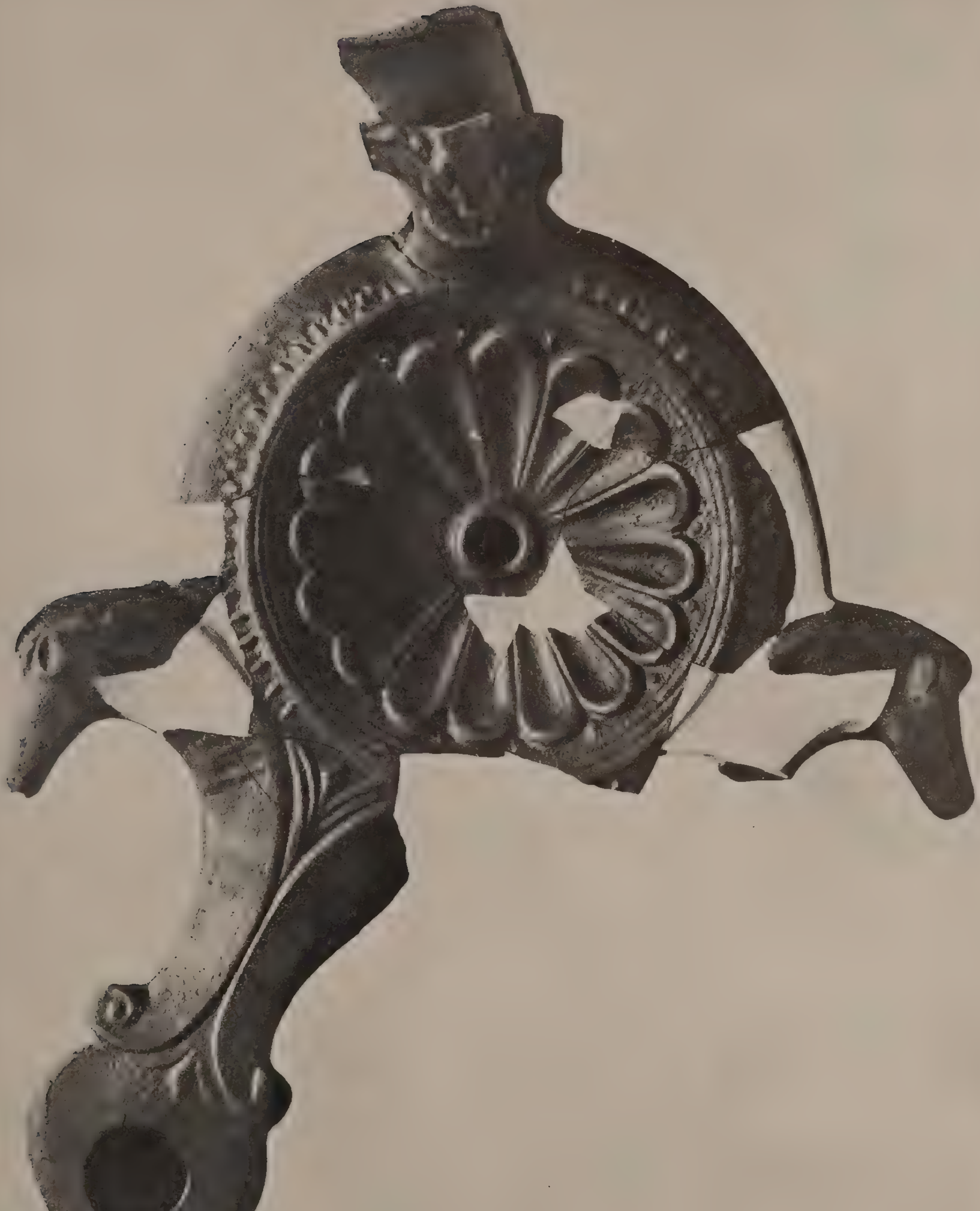
TYPES XX–XXII



383

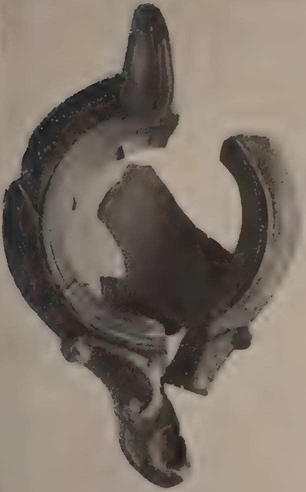
TYPE XXI



409

TYPE XXI

PLATE X



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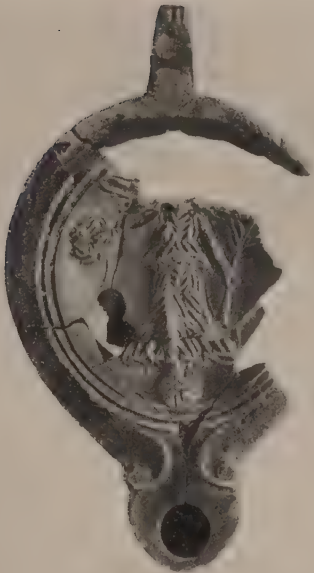

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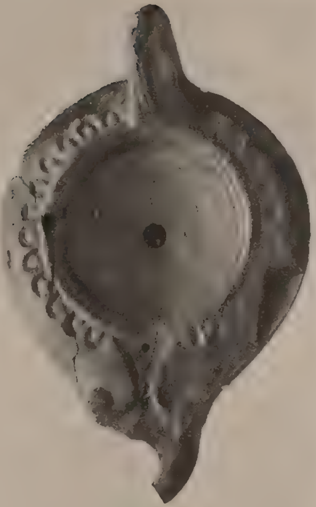

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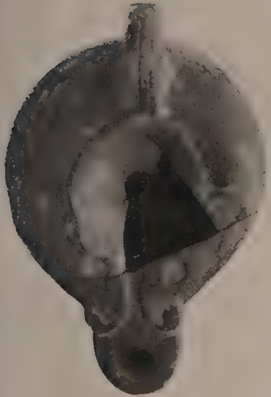

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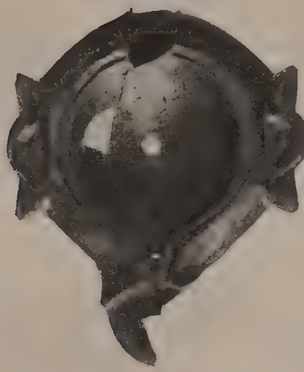

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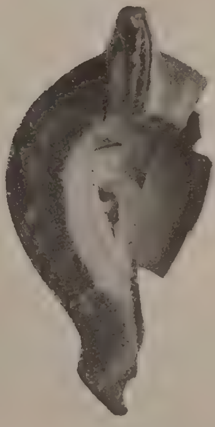

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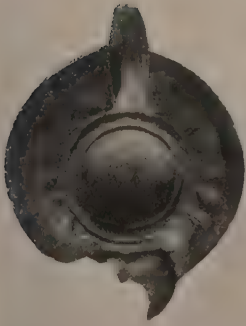

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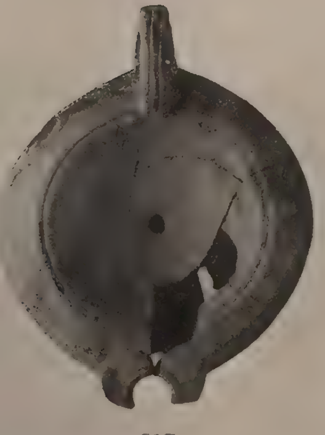

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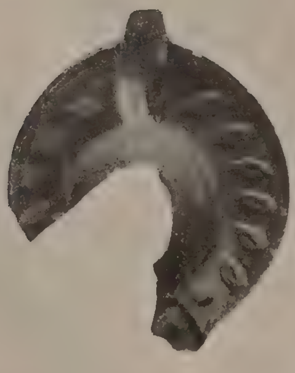

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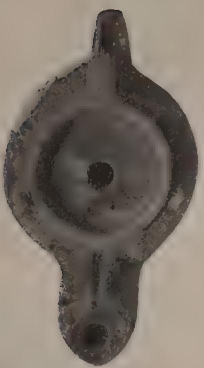
TYPES XXIII–XXV



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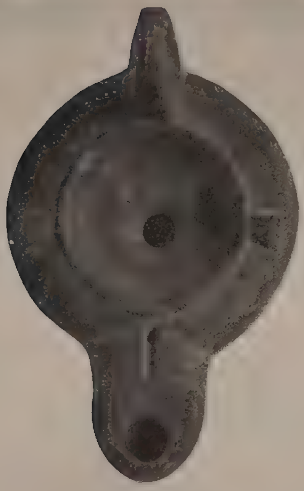

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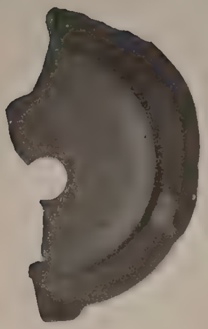

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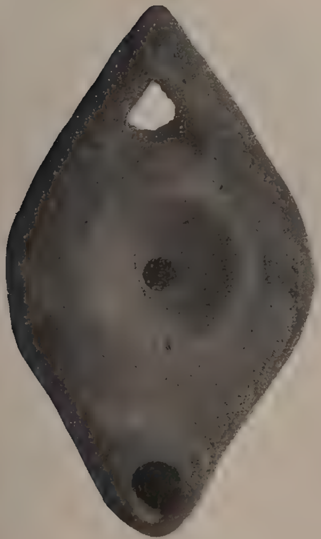

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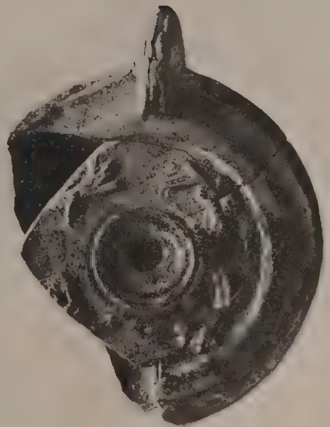

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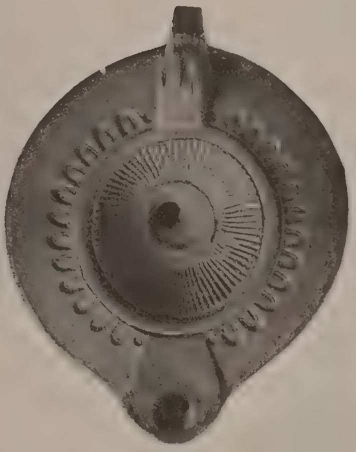

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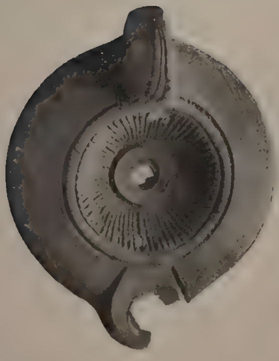

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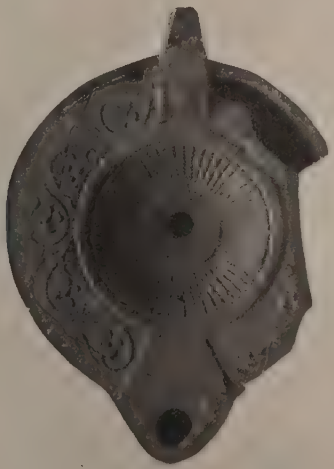

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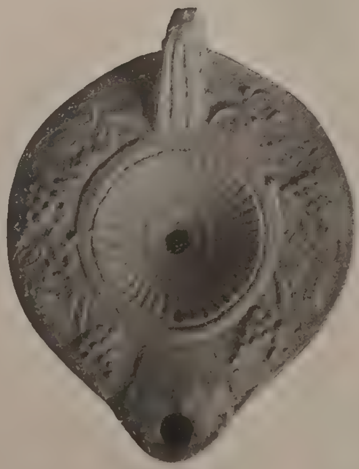
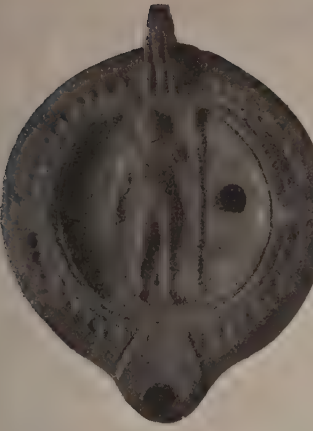


570

TYPES XXVI–XXVII

PLATE XII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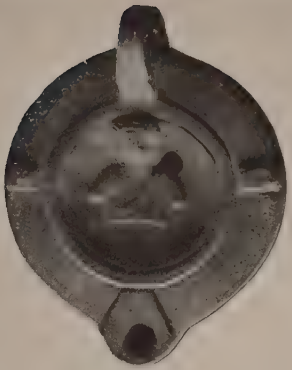
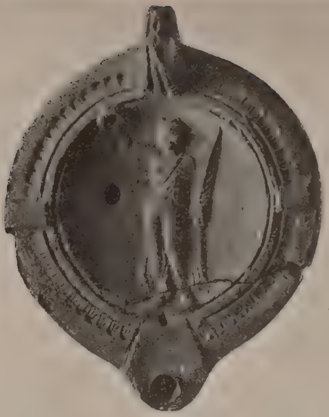

599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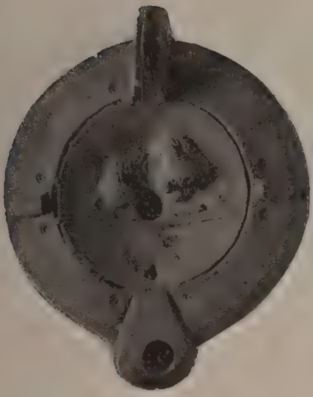
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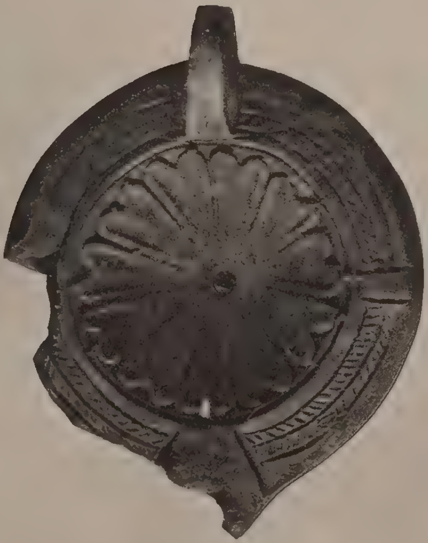
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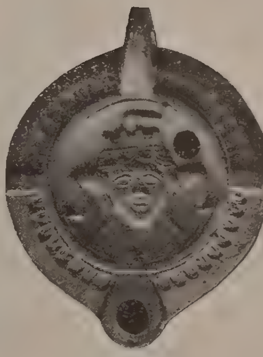
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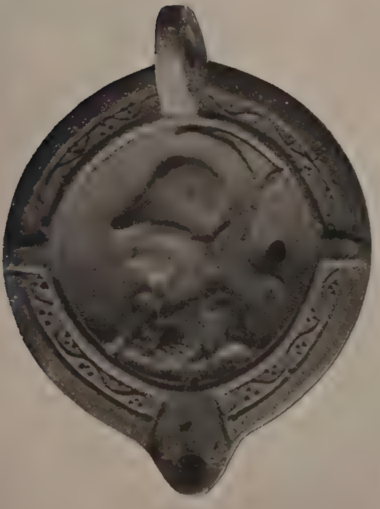
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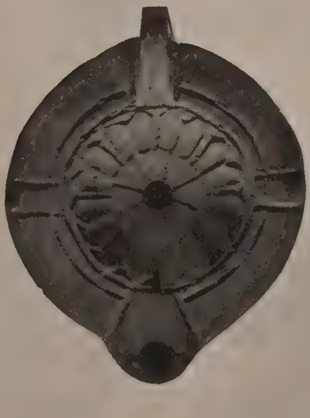
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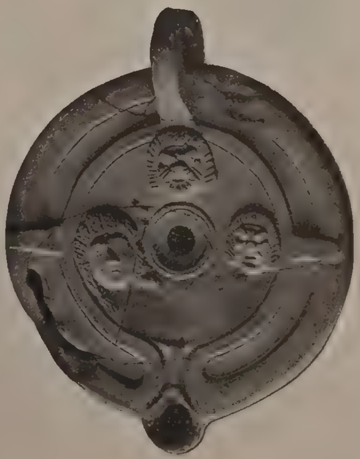
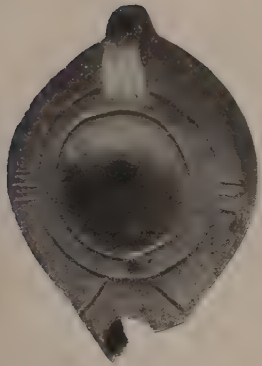

702

TYPE XXVII

PLATE XIII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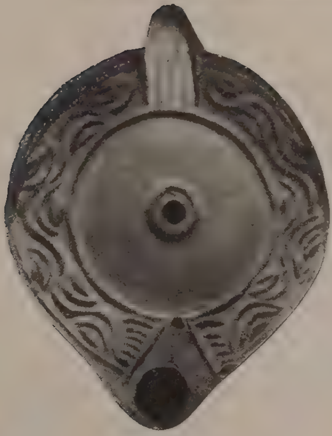
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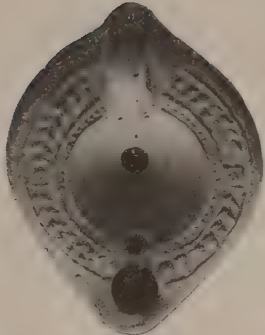
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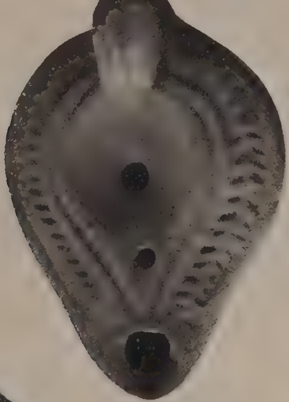
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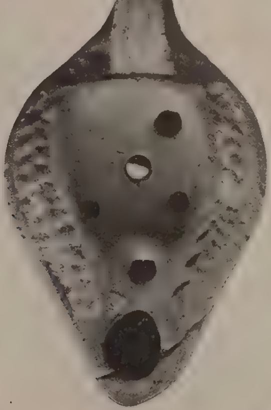
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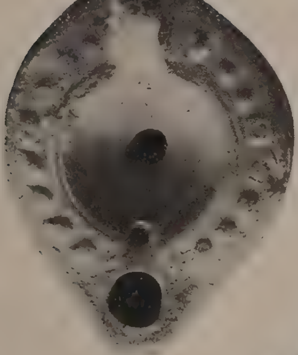
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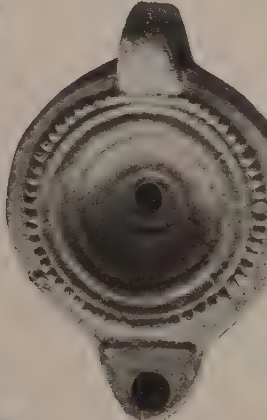
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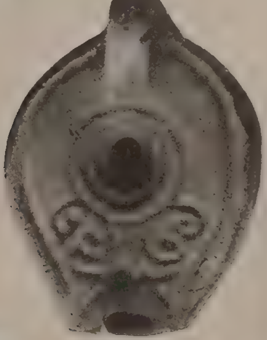
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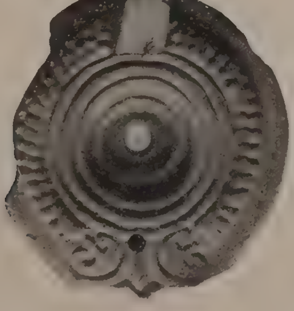
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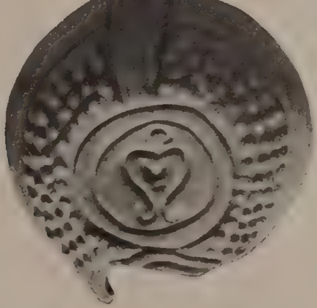
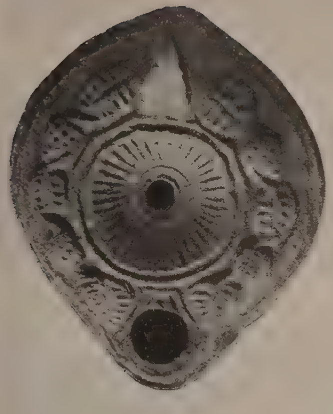

1405

TYPE XXVIII

PLATE XIV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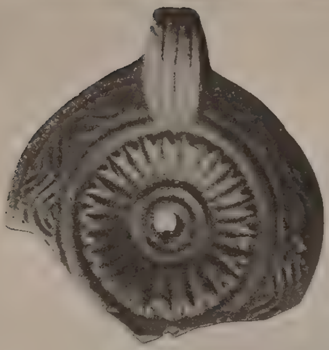
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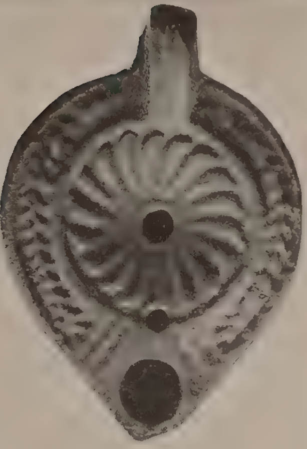
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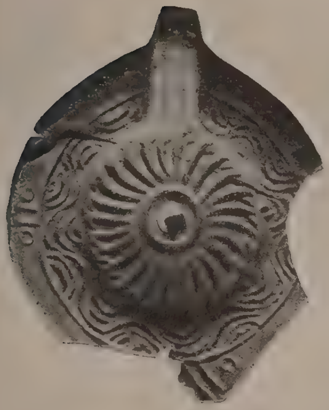
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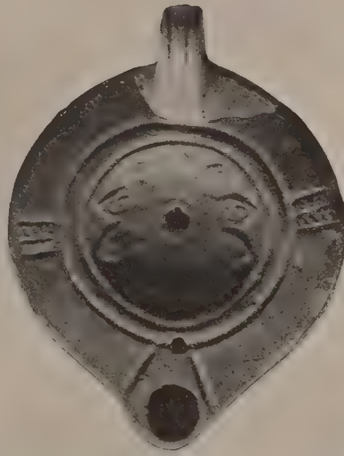
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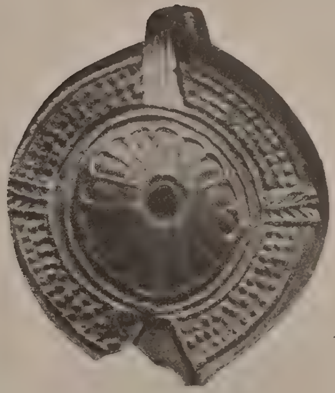
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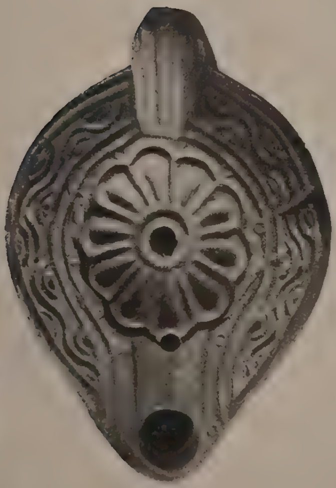
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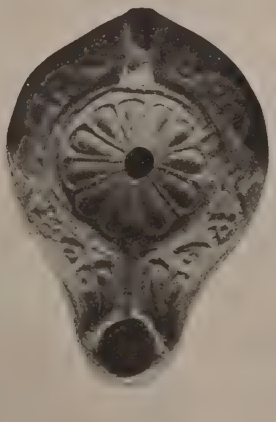
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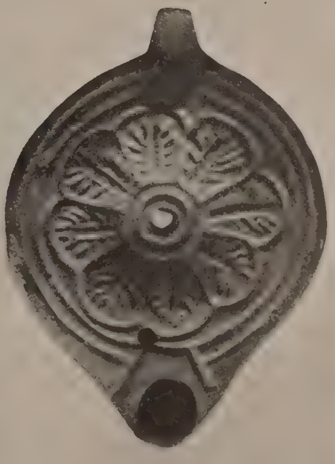
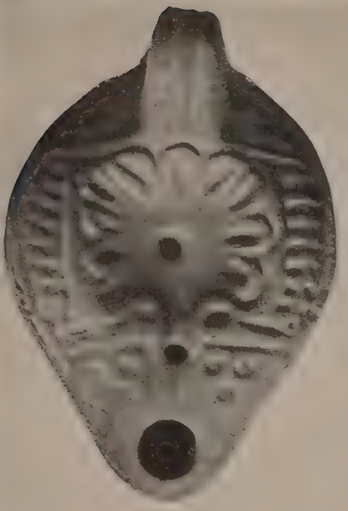

1085

TYPE XXVIII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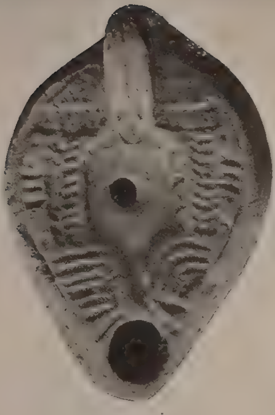
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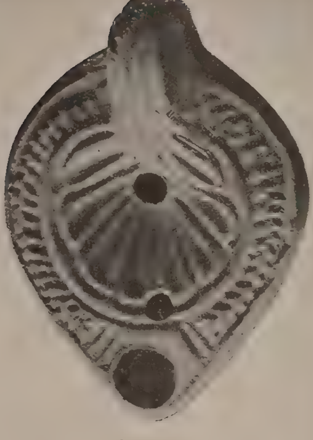
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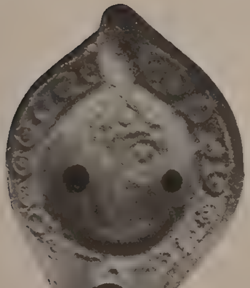
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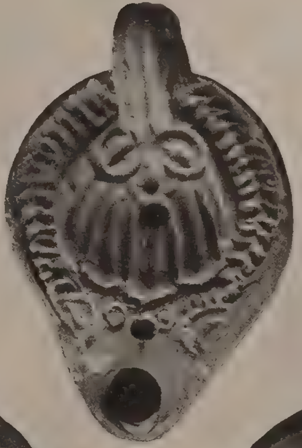
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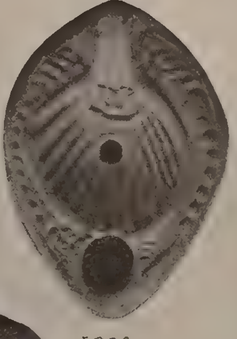
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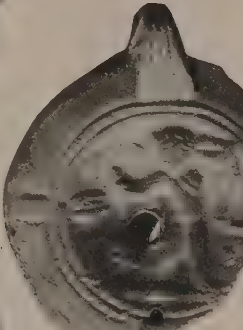
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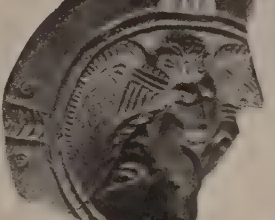
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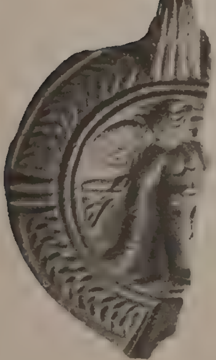
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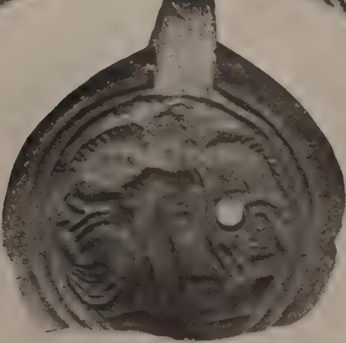
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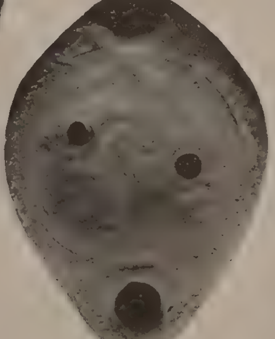
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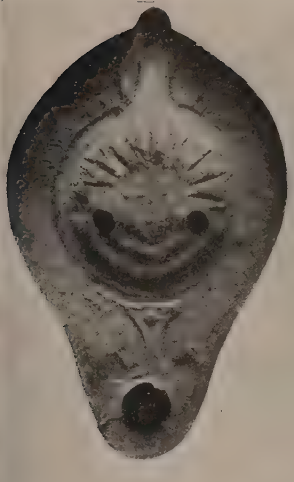
TYPE XXVIII

PLATE XVI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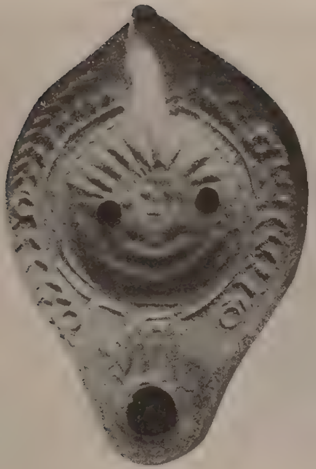
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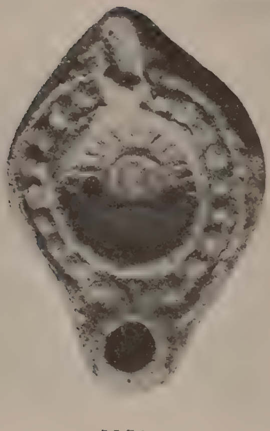
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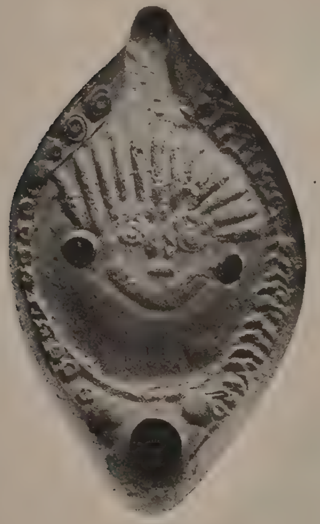
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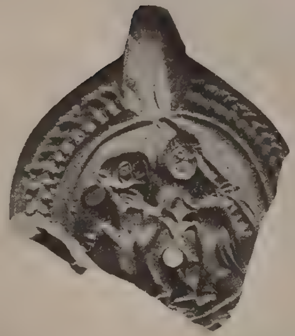
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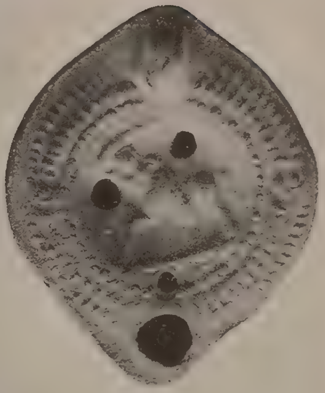
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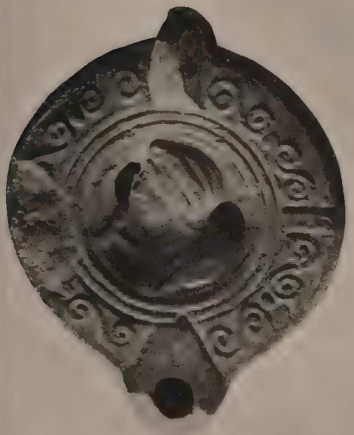
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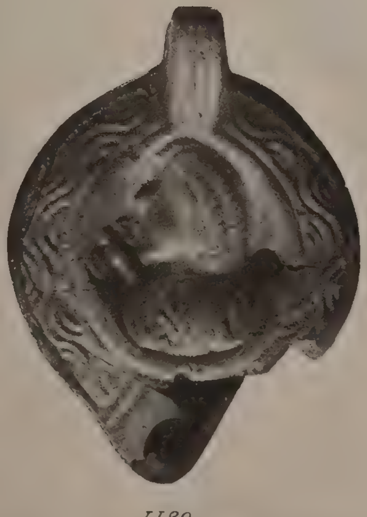
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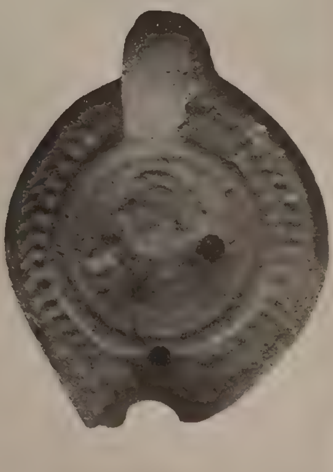
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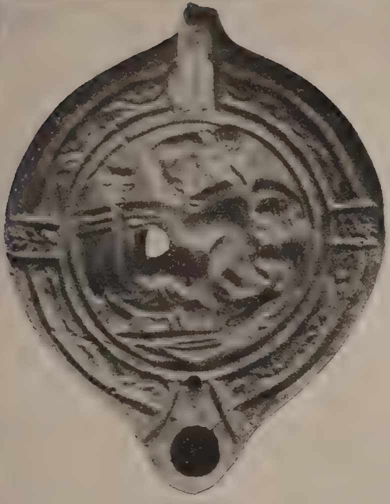
TYPE XXVIII



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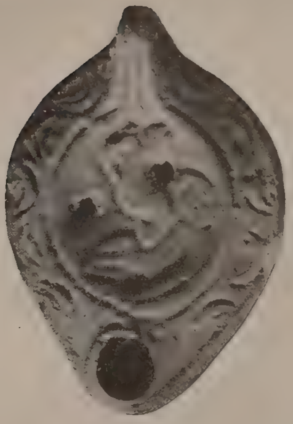

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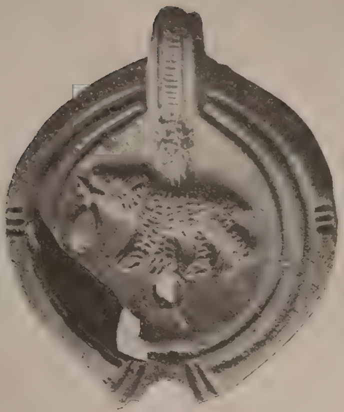

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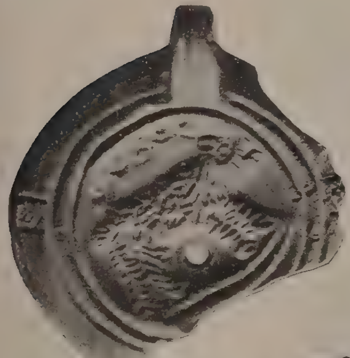

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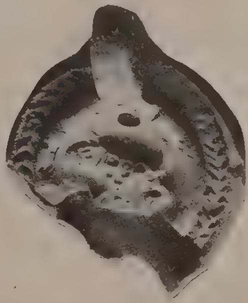

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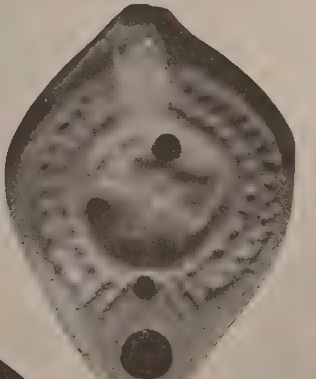

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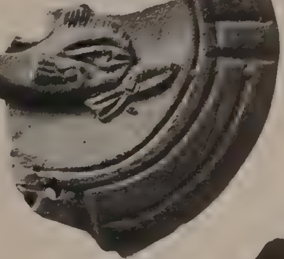

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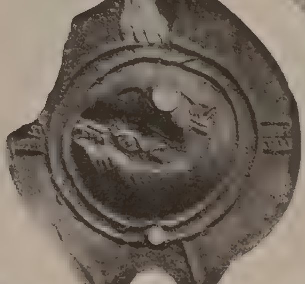

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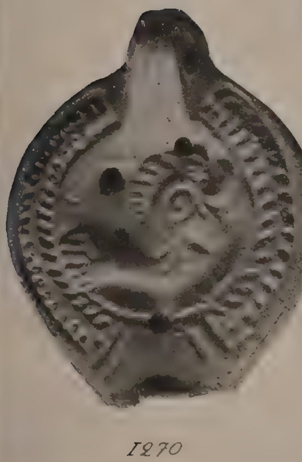

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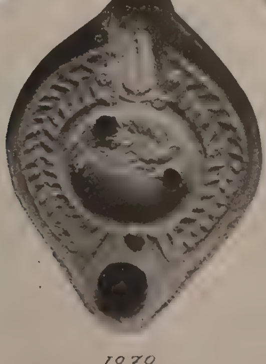

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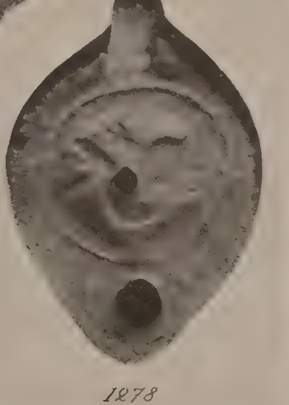

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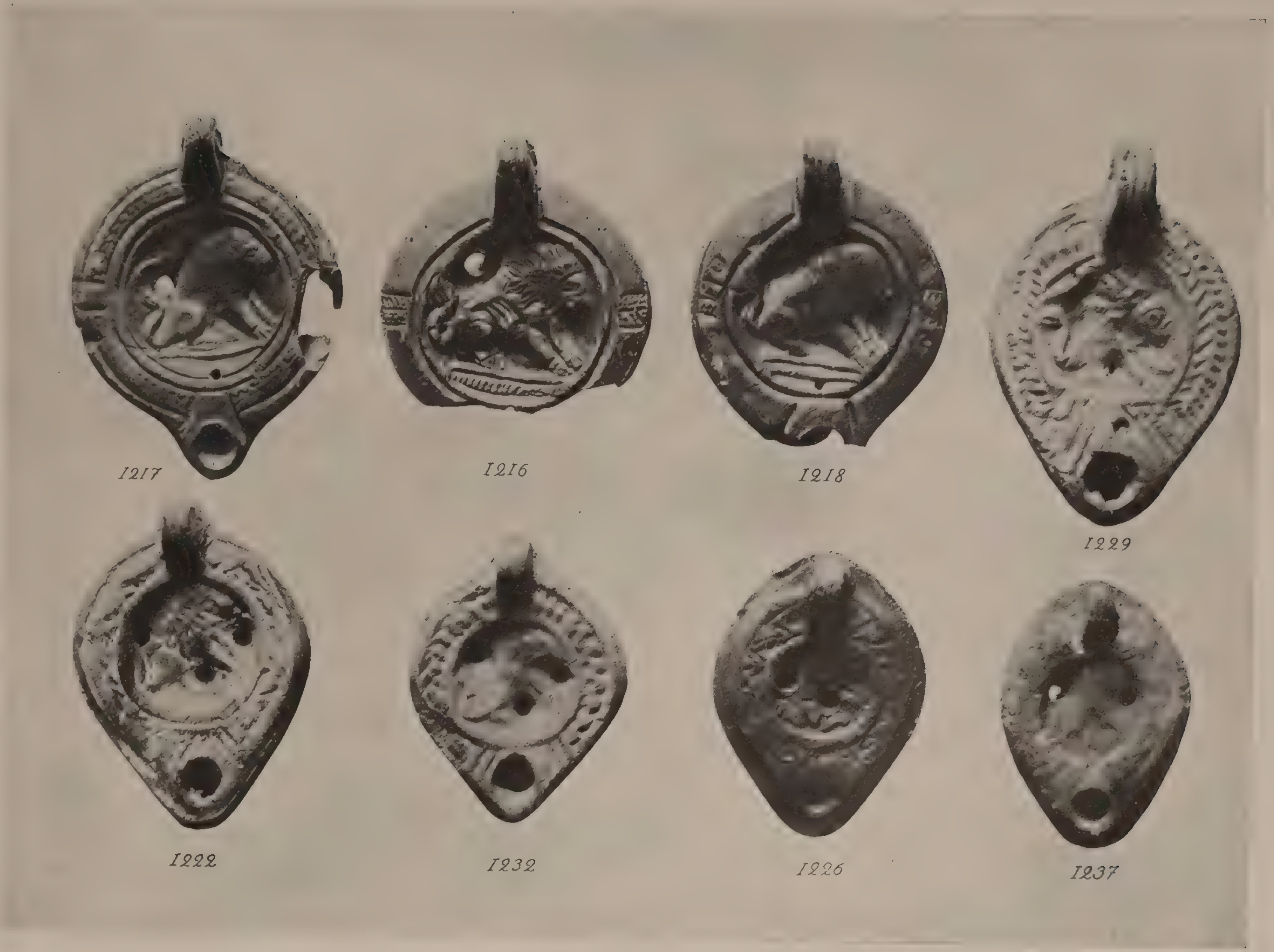
TYPE XXVIII

PLATE XVIII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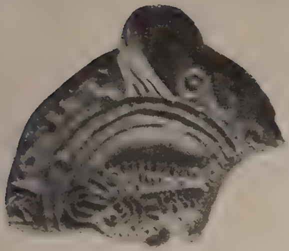
1237

TYPE XXVIII



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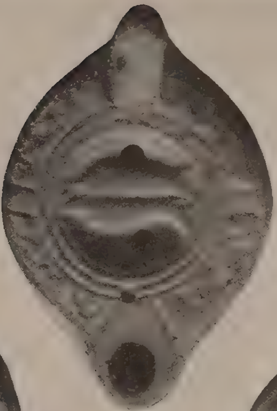

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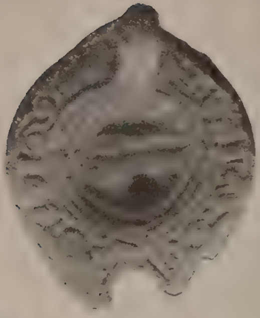

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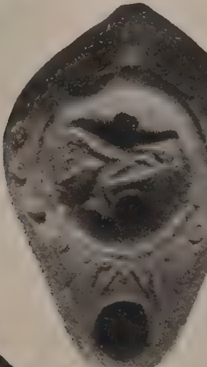

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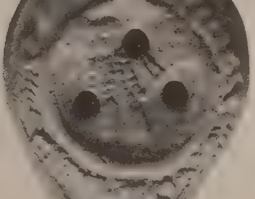

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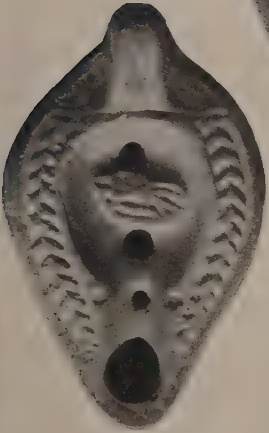

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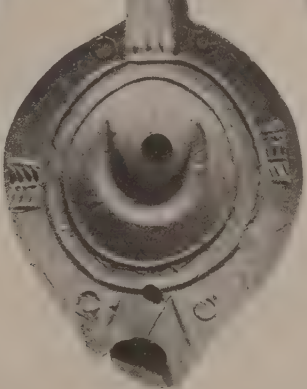

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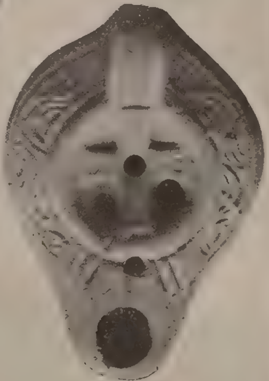

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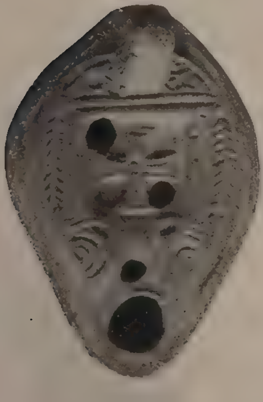

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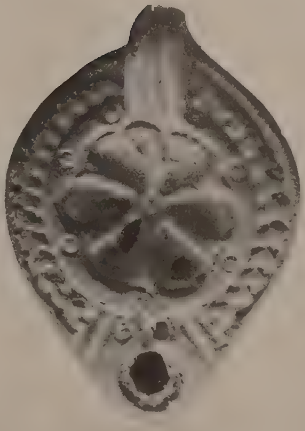

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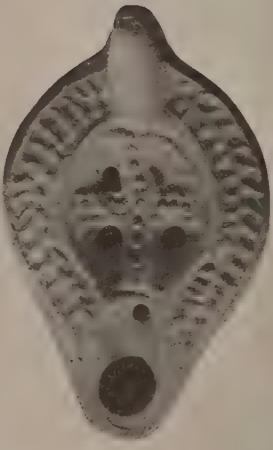

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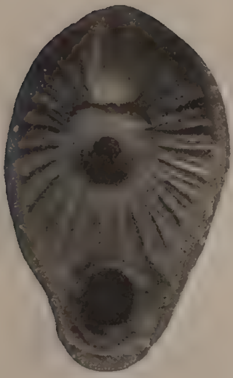
TYPE XXVIII

PLATE XX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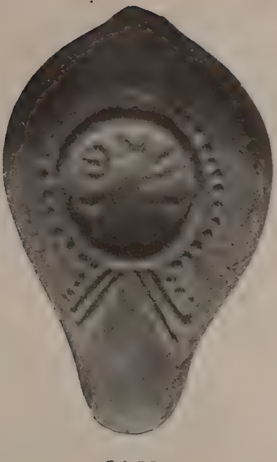
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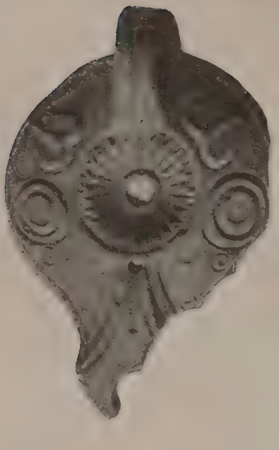
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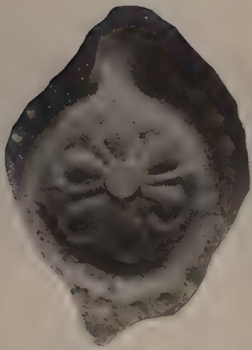
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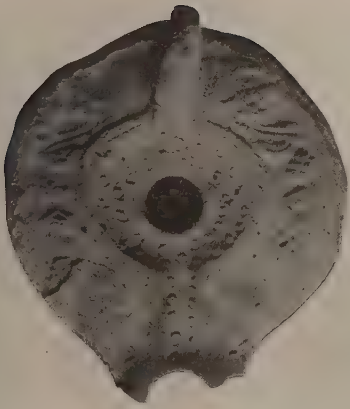
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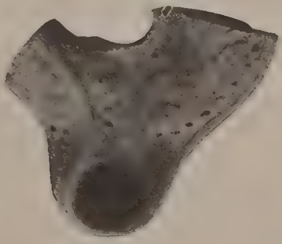
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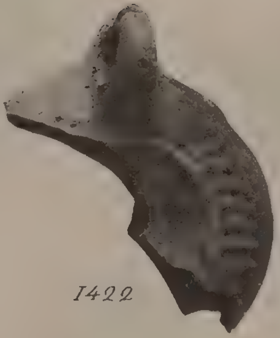
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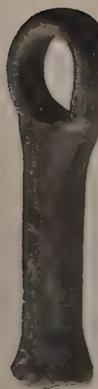
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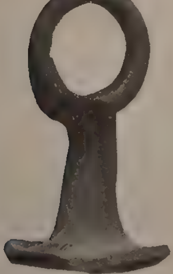
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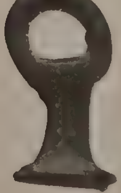
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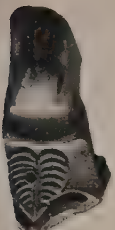
TYPES XXIX–XXX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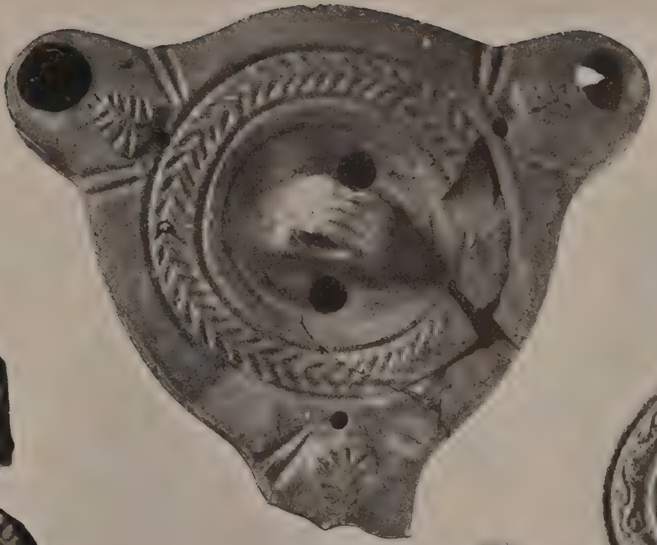
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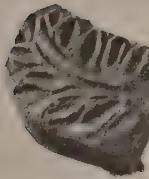
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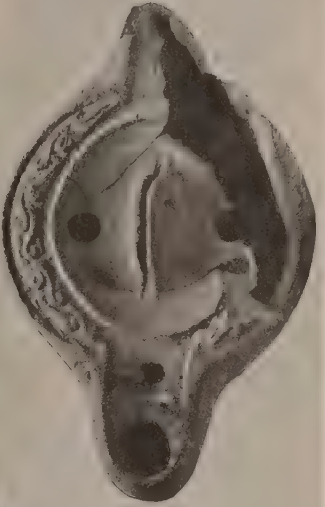
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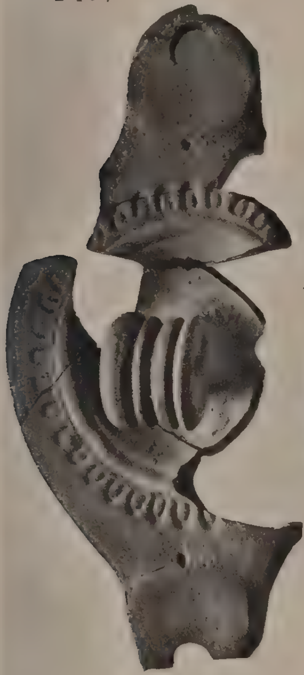
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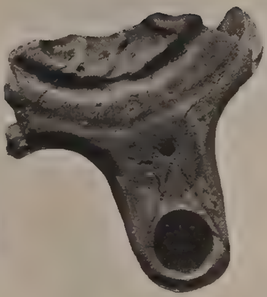
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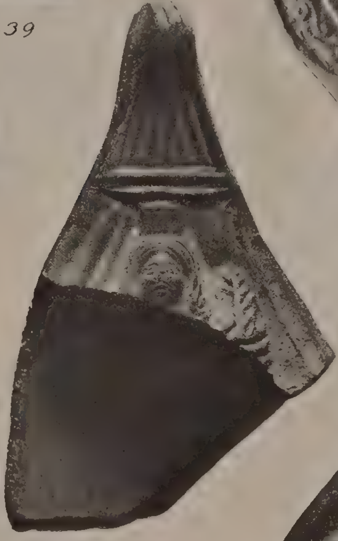
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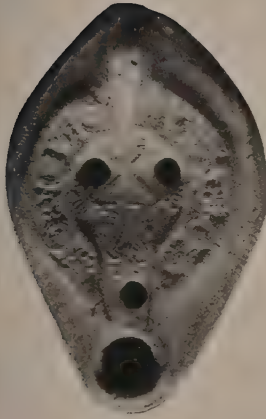
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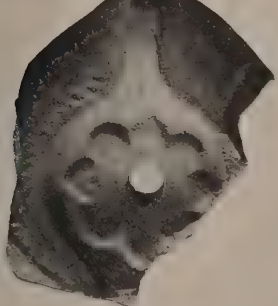
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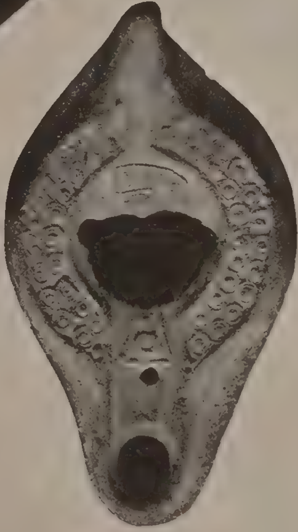
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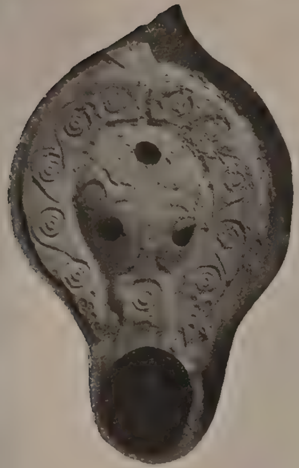
TYPES XXX–XXXI

PLATE XXII



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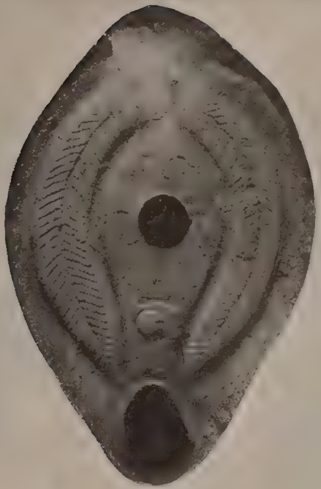

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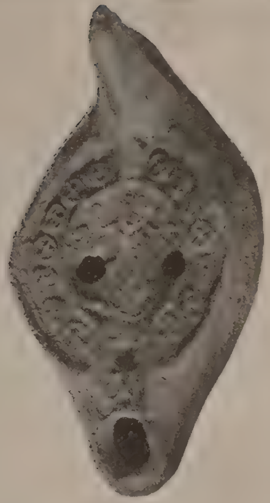

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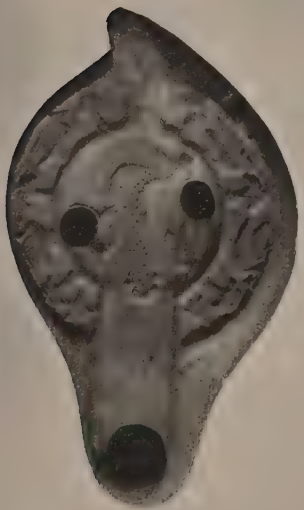

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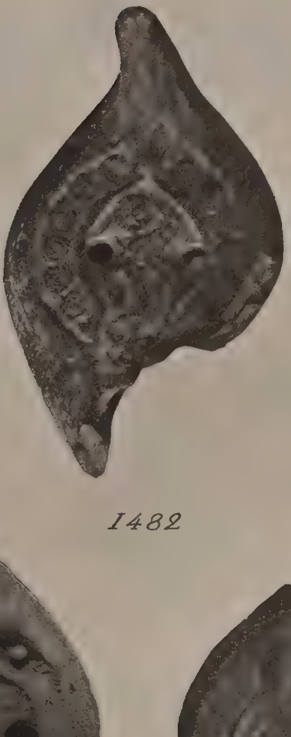

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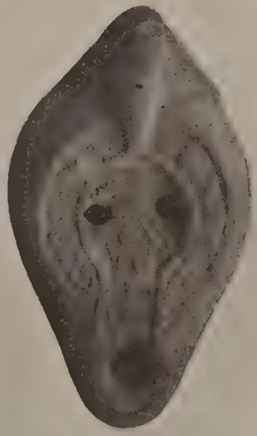

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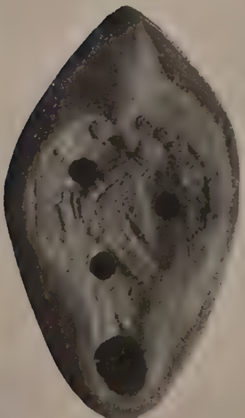

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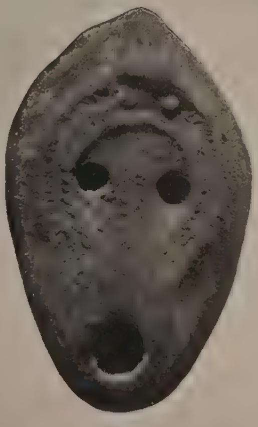

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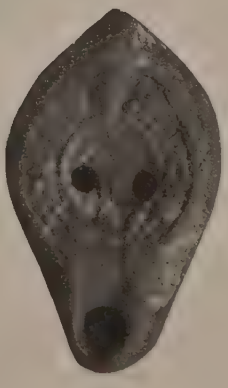

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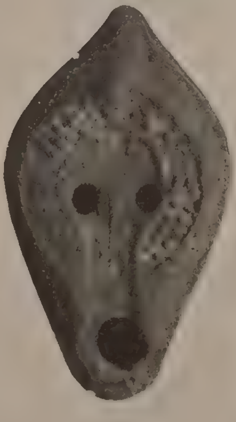
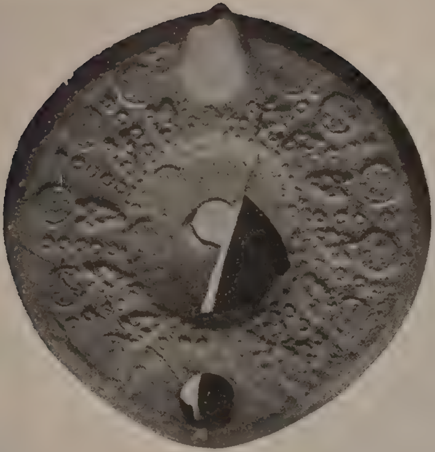


1499

TYPE XXXI

PLATE XXIII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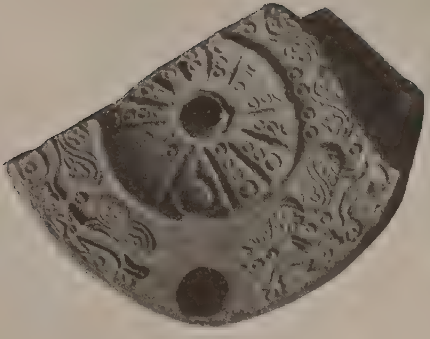
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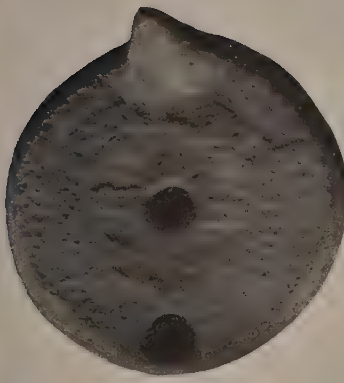
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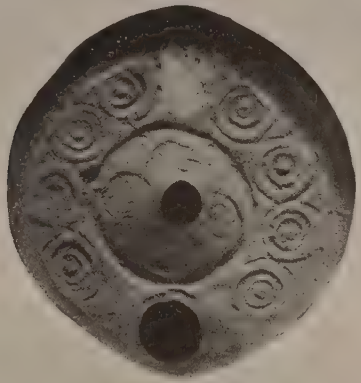
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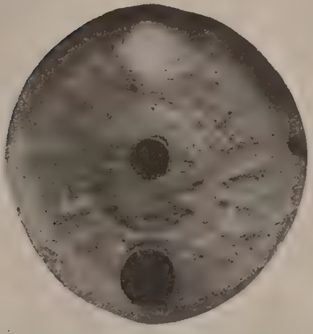
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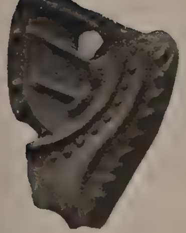
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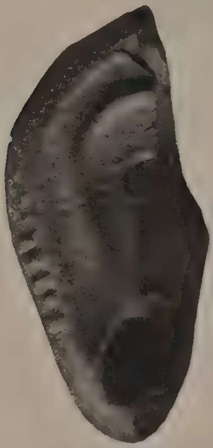
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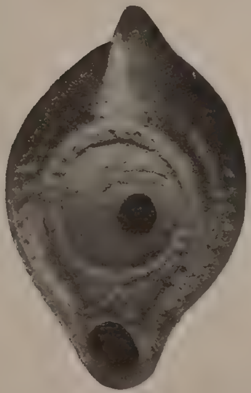
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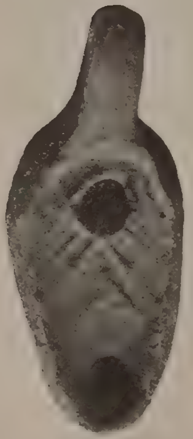
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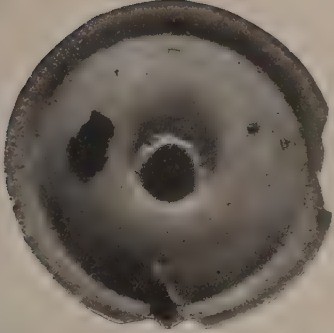
TYPES XXXII–XXXIV



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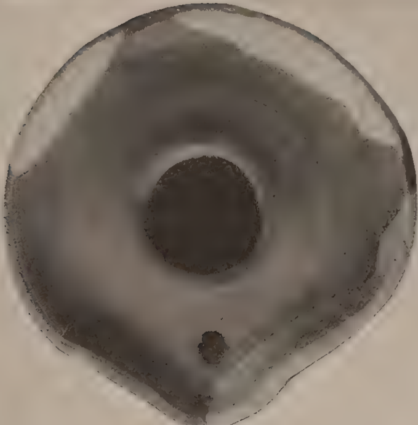

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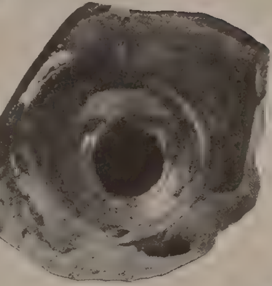

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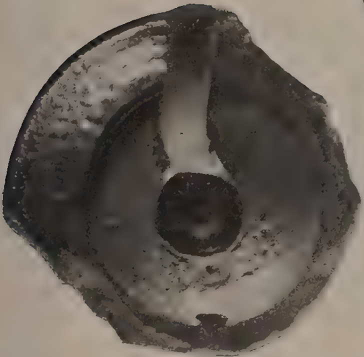

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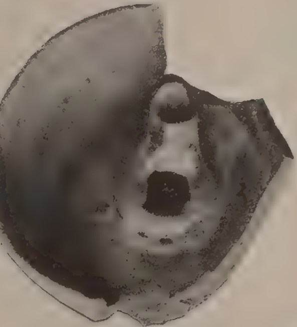

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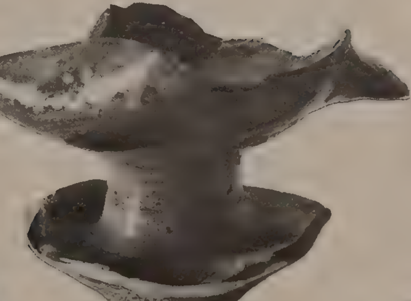

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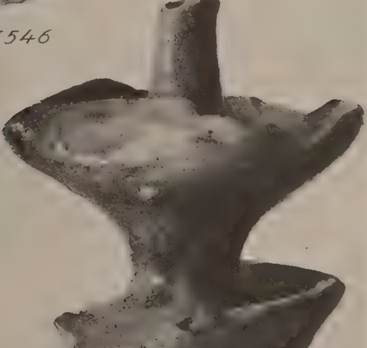

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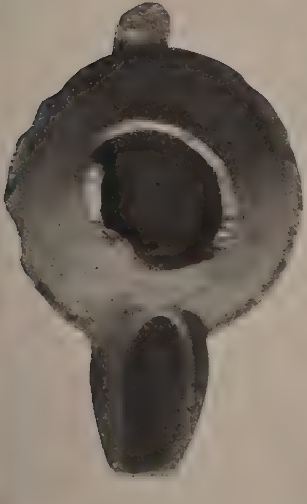

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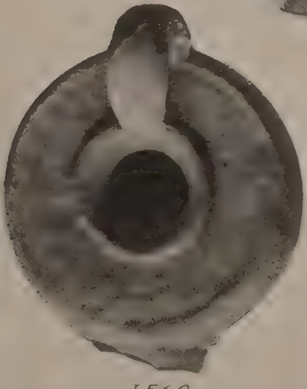

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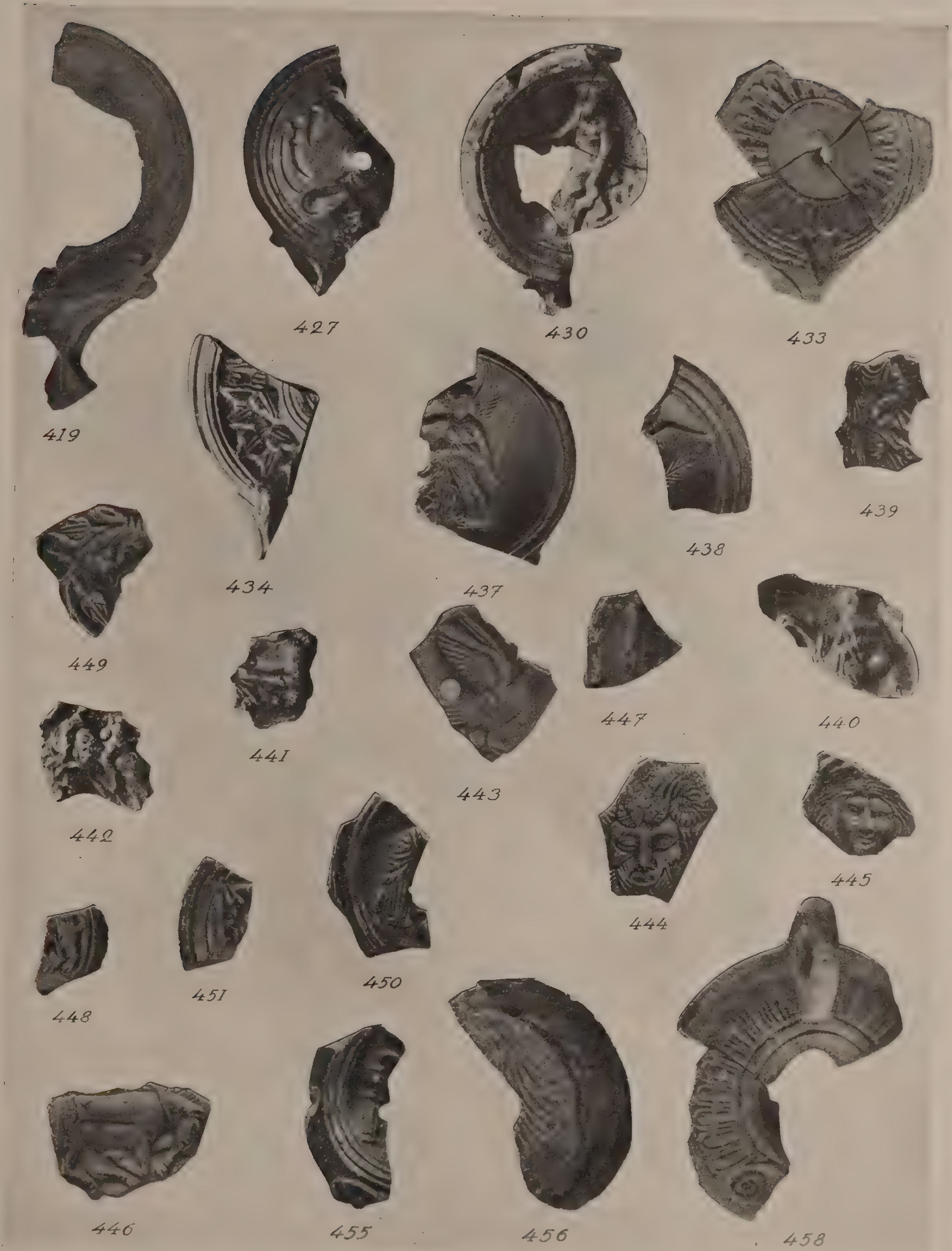
TYPES XXXV–XXXVII

PLATE XXV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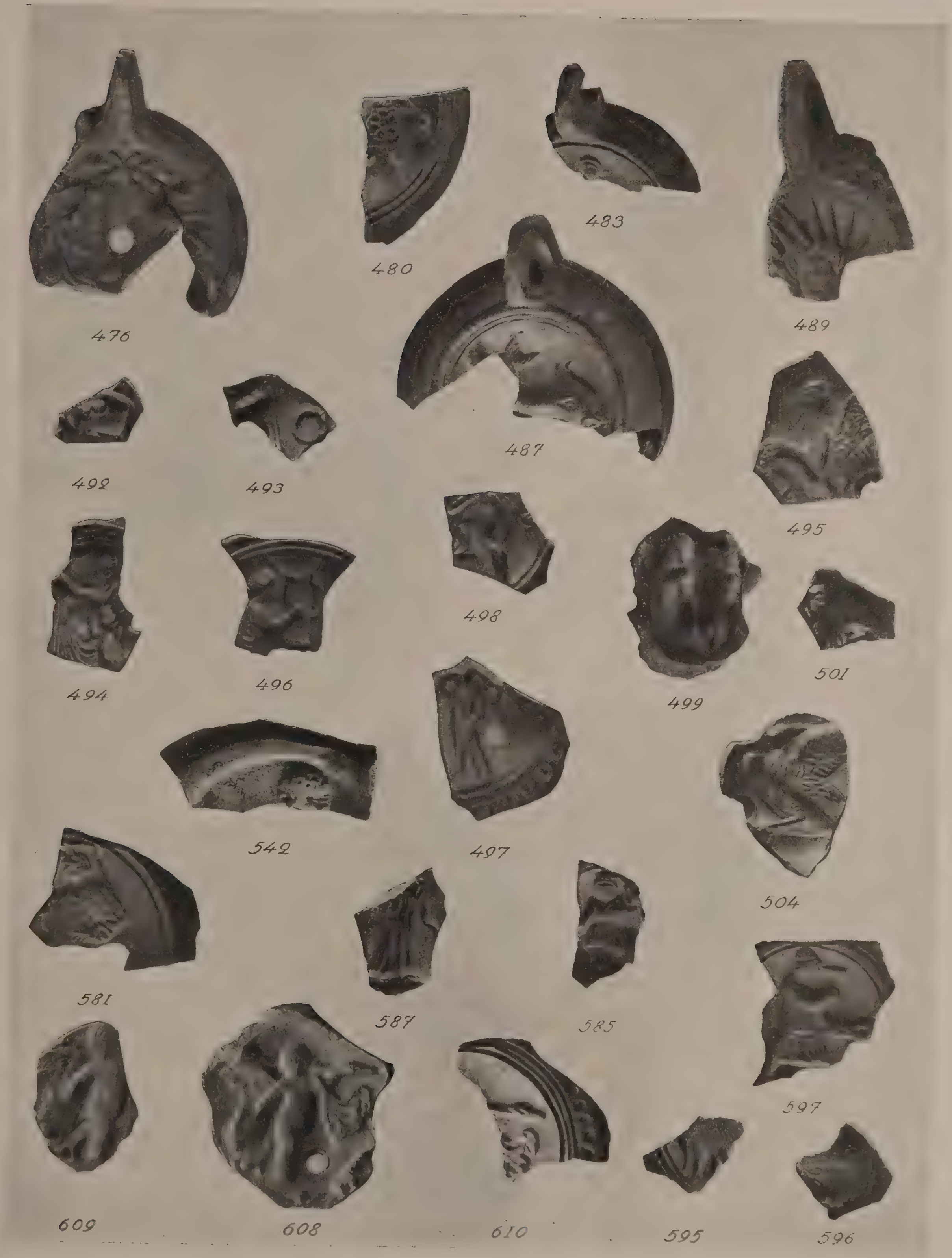
FRAGMENTS OF TYPES XXII–XXIV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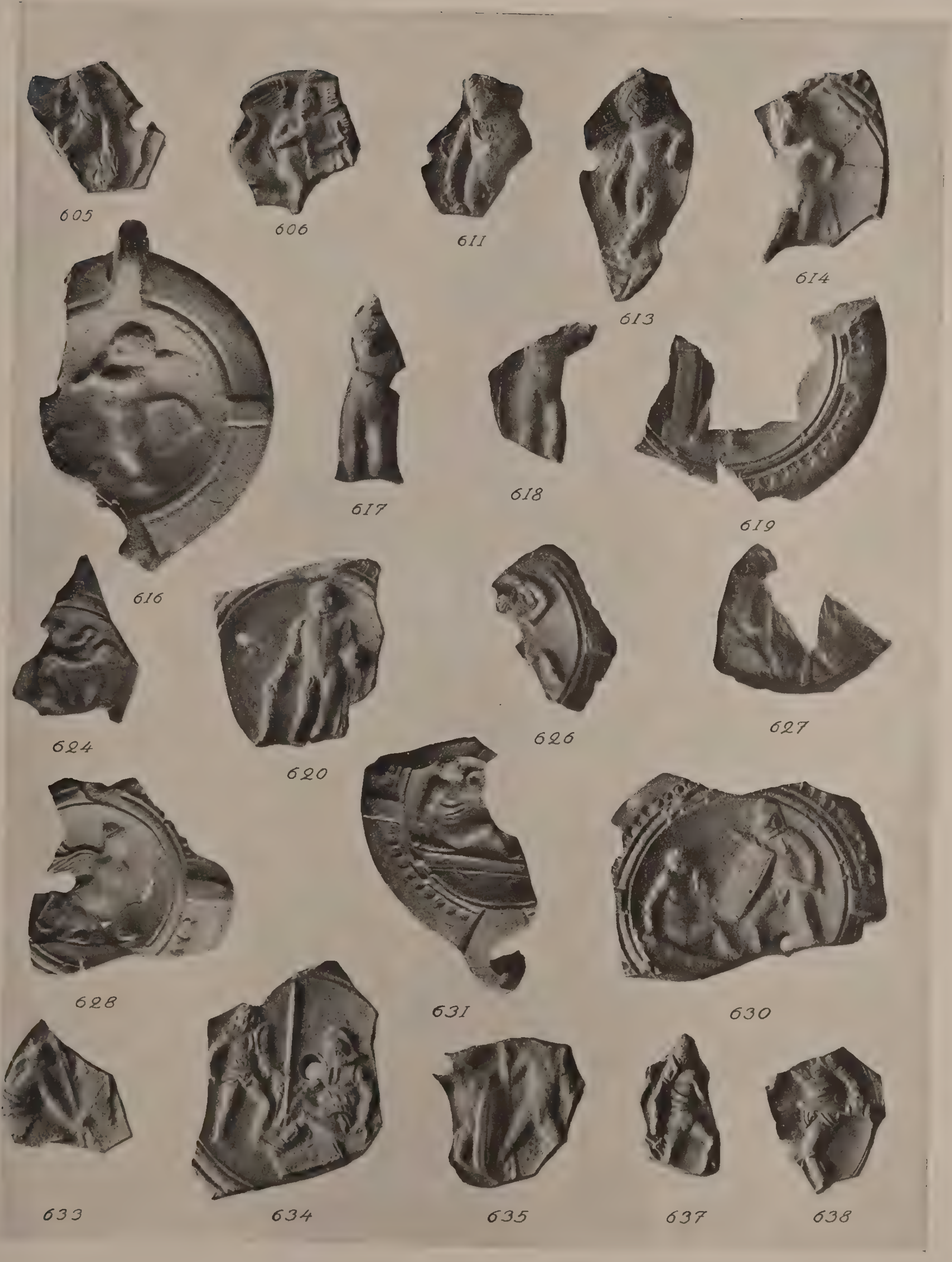
FRAGMENTS OF TYPES XXIV–XXVII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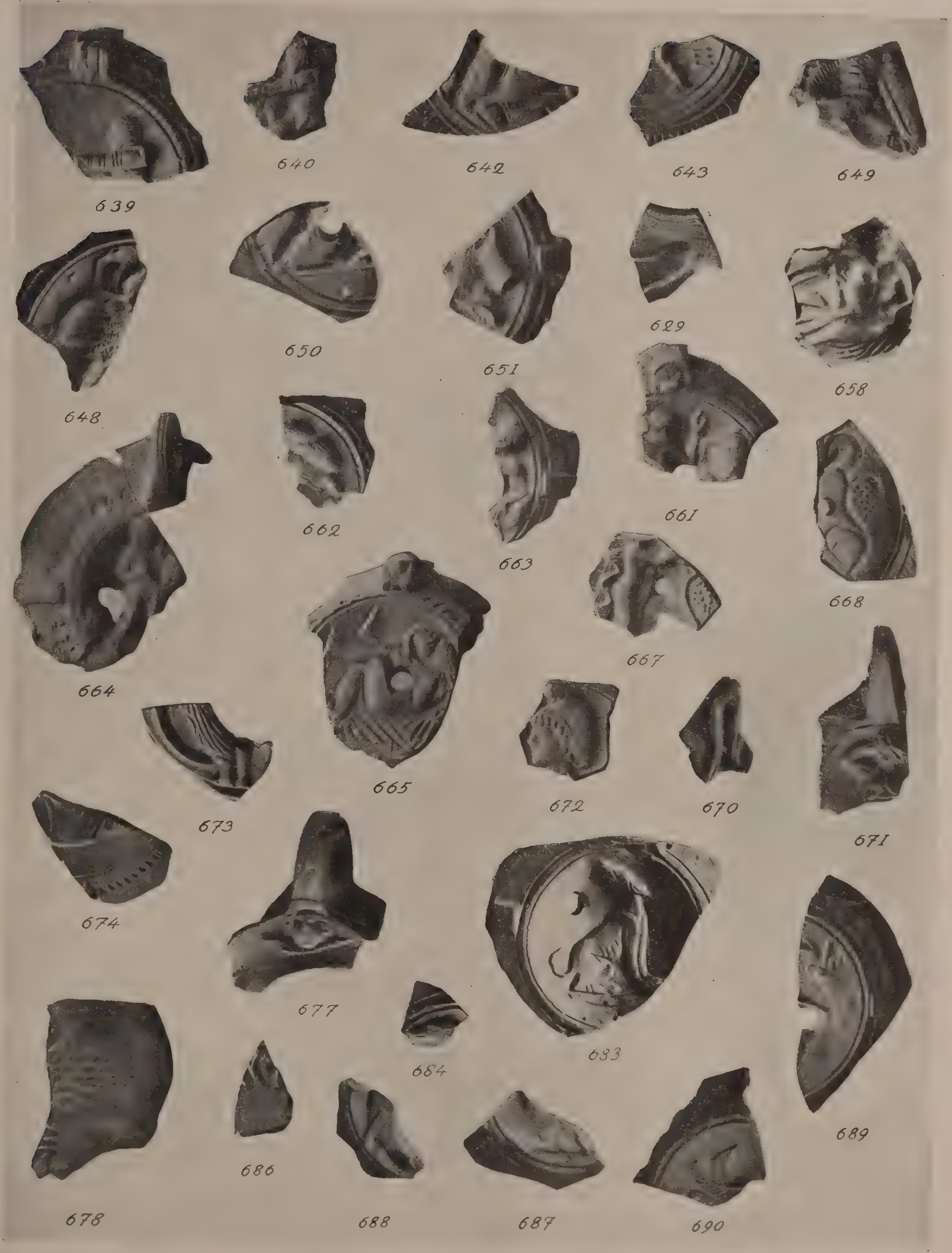
FRAGMENTS OF TYPE XXVII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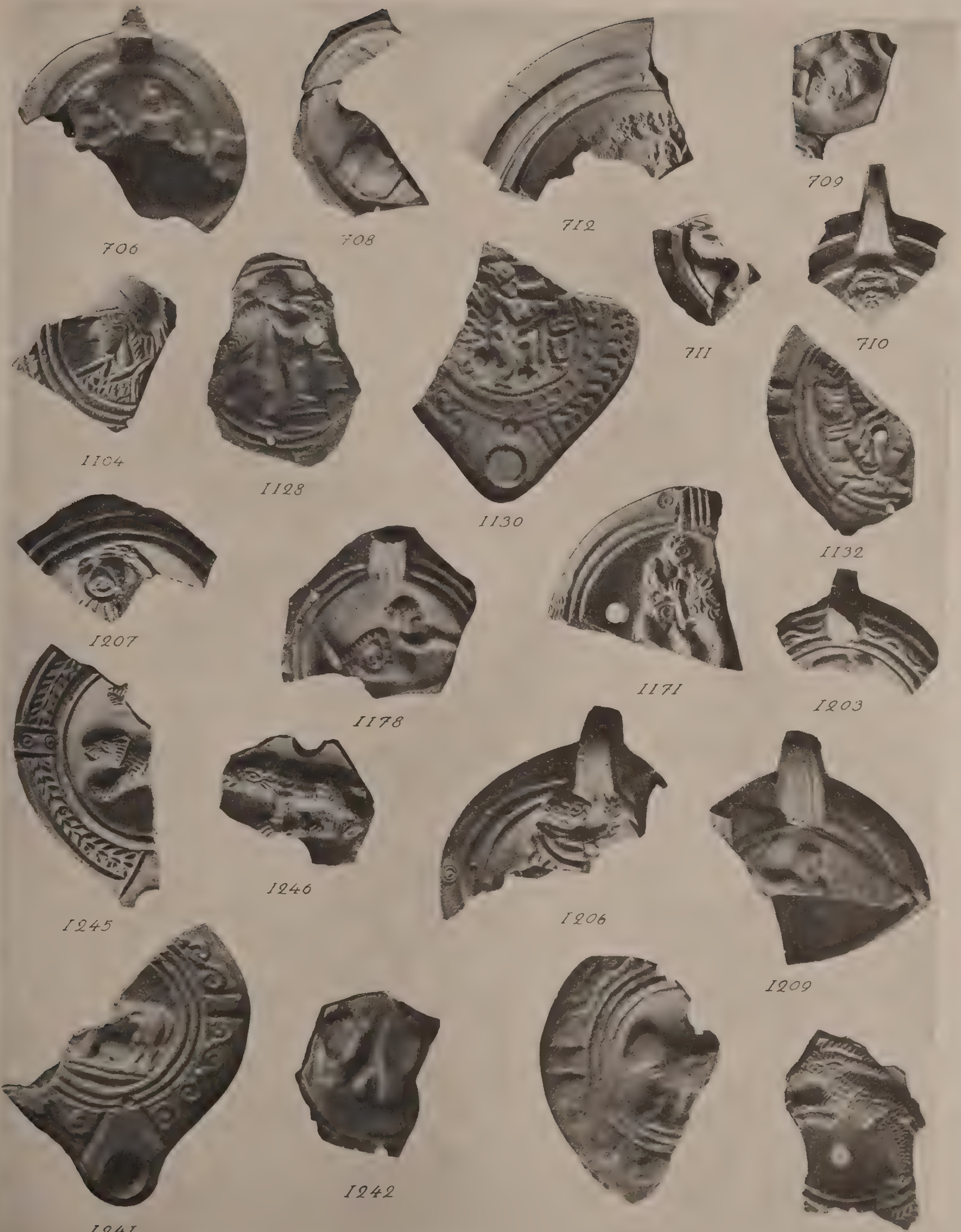
FRAGMENTS OF TYPE XXVII

PLATE XXIX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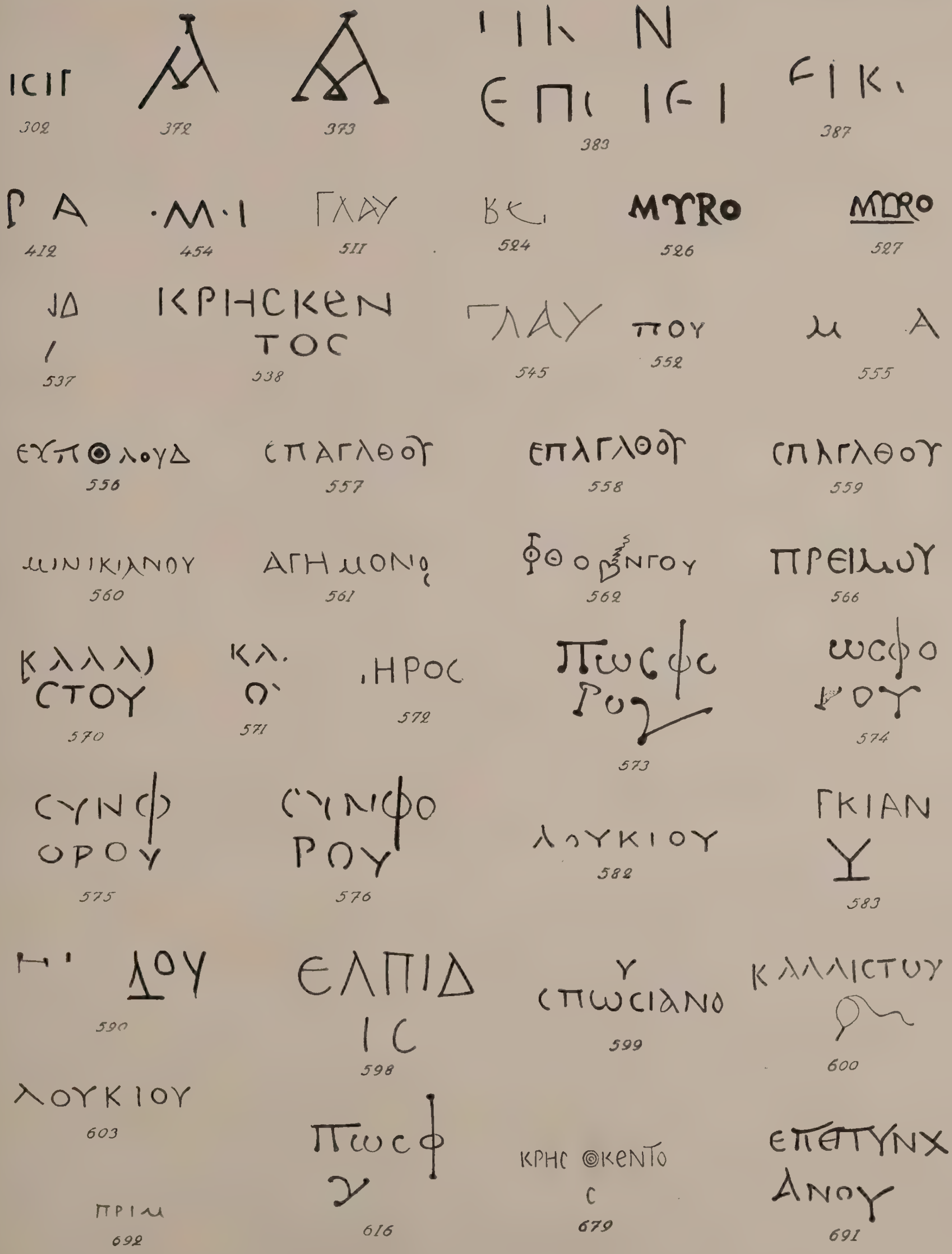
FRAGMENTS OF TYPES XXVII–XXVIII

PLATE XXX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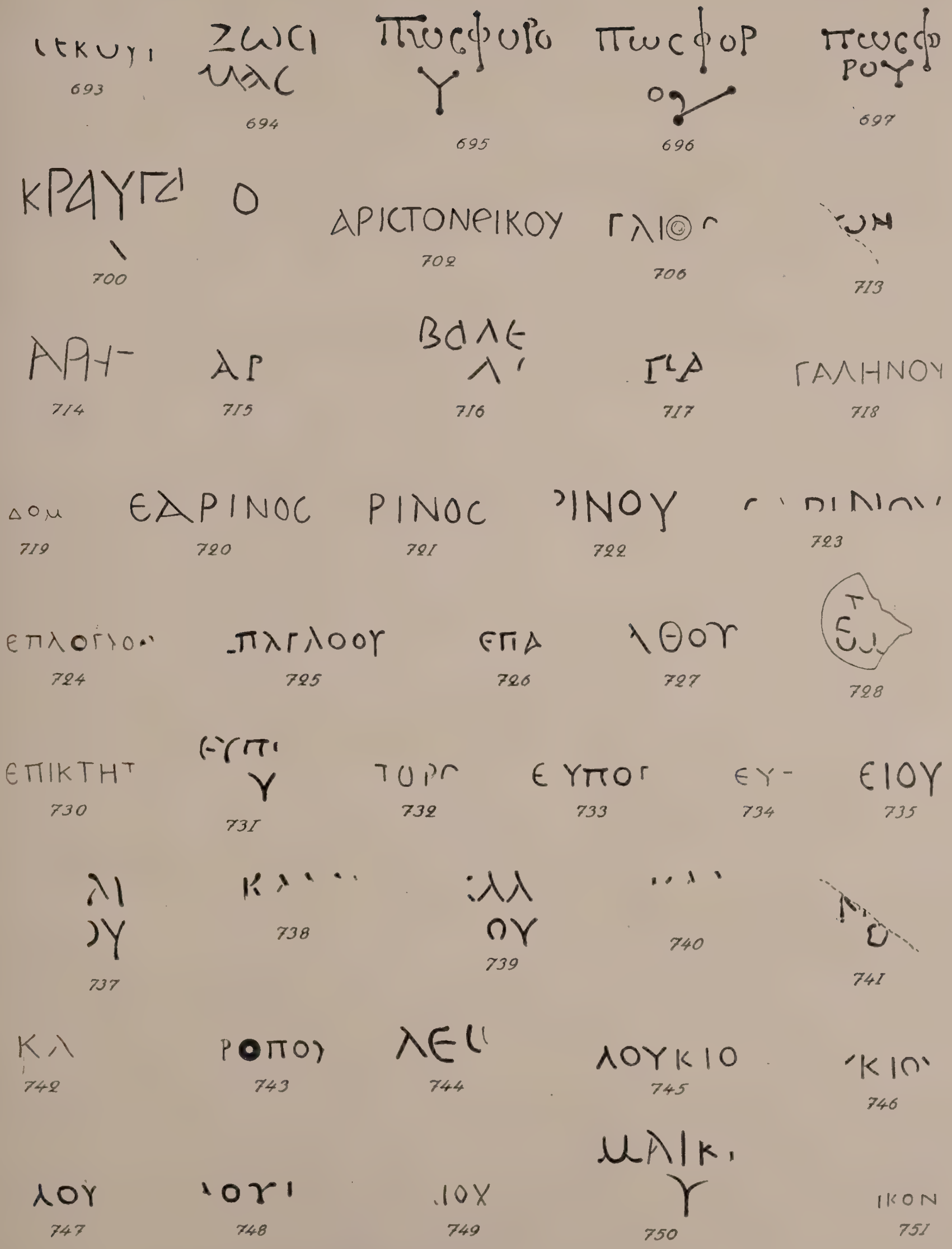
INSCRIPTIONS, TYPES XVIII–XXVII

PLATE XXXI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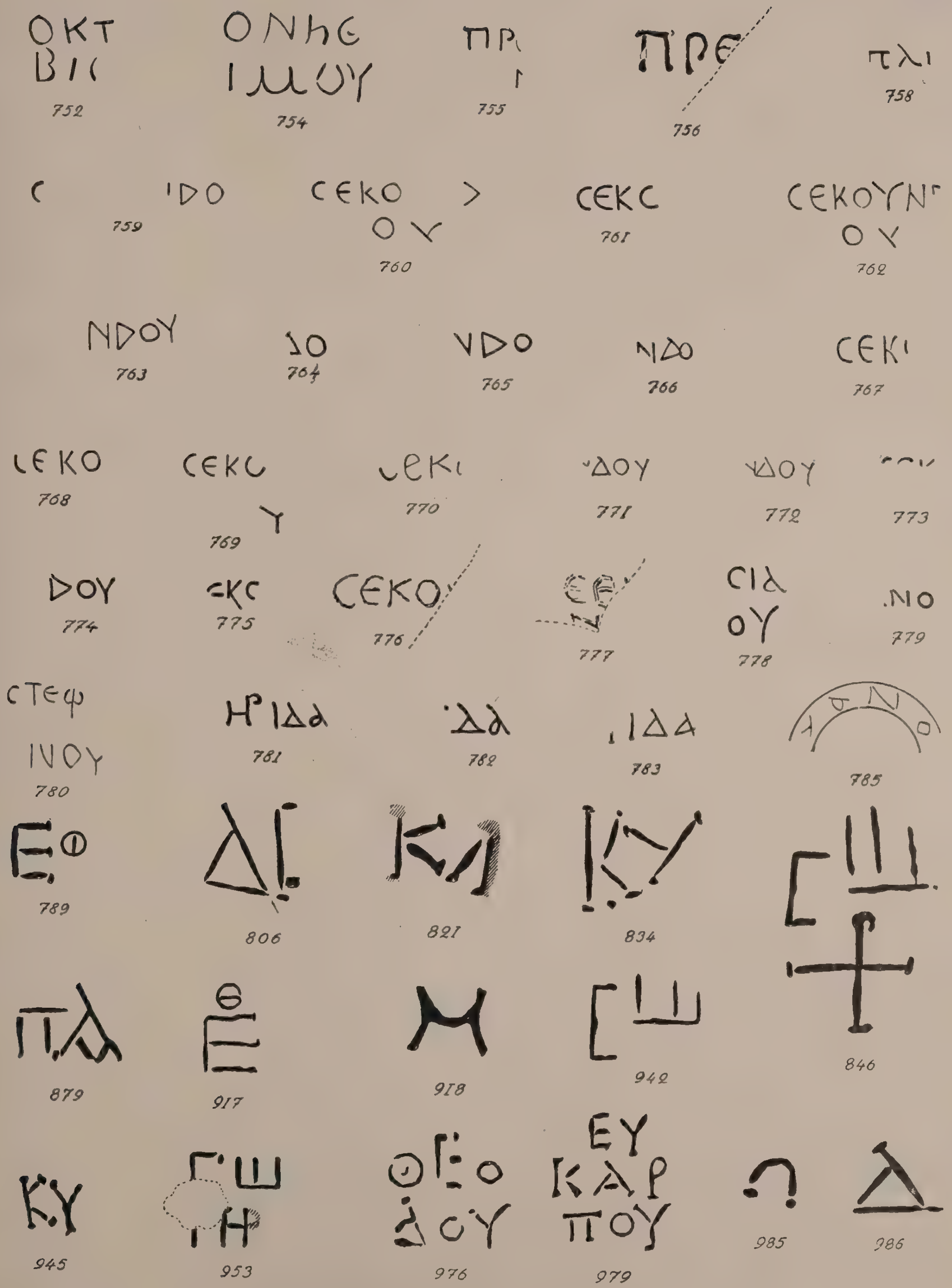
INSCRIPTIONS, TYPE XXVII

PLATE XXXII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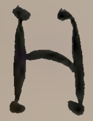
INSCRIPTIONS, TYPES XXVII–XXVIII

PLATE XXXIII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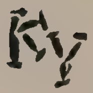
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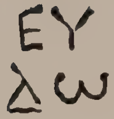
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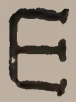
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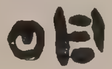
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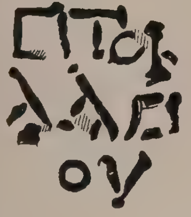
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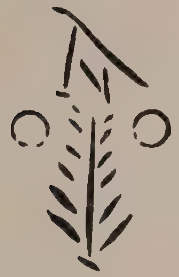
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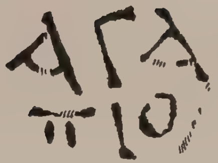
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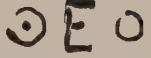
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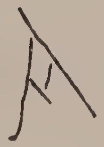
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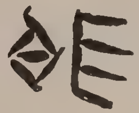
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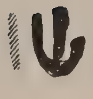
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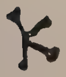
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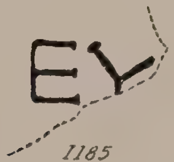
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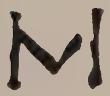
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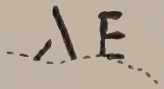
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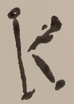
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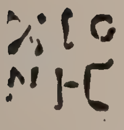
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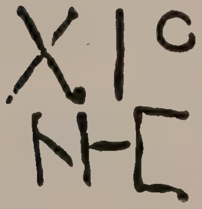
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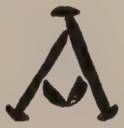
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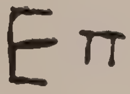
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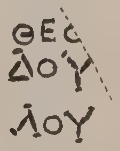
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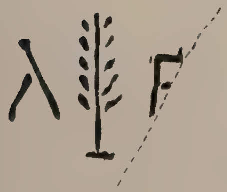
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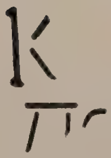
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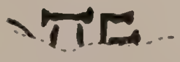
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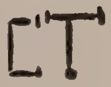
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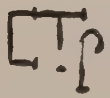
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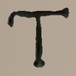
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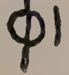
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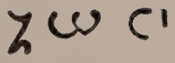
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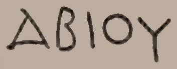
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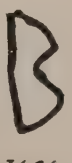
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INSCRIPTIONS, TYPES XXVIII–XXXI

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Broneer, O.
Terracotta lamps.

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7797127	104 a library
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	Urbana, IL 61801

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